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**GRETCHEN'S SOLILOQUY "ACH NEIGE, DU SCHMERZENREICHE"
FROM GOETHE'S *FAUST*: A VOCAL PERFORMANCE ANALYSIS
AND SET OF PERFORMANCE GUIDELINES FOR VARIOUS SOLO
VOICE SETTINGS**

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GOETHE'S *FAUST*: A VOCAL PERFORMANCE ANALYSIS AND SET OF
PERFORMANCE GUIDELINES FOR VARIOUS SOLO VOICE SETTINGS

DMA MONOGRAPH

A monograph submitted in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By
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Lexington, Kentucky

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Lexington, KY

2016

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ABSTRACT OF DMA MONOGRAPH

GRETCHEN'S SOLILOQUY "ACH NEIGE, DU SCHMERZENREICHE" FROM GOETHE'S *FAUST*: A VOCAL PERFORMANCE ANALYSIS AND SET OF PERFORMANCE GUIDELINES FOR VARIOUS SOLO VOICE SETTINGS

The great novelist and poet Johann Wolfgang von Goethe (1749 – 1832) arguably made his most significant contribution to the artistic world with his literary masterpiece *Faust I*. Goethe's love of music and melody is evident throughout all of *Faust*, particularly in the expressive poetry of the character of Gretchen, whose meaningful words gave inspiration to a variety of musical manifestations, especially in German Lied.

This document serves as a performance guide for vocalists. It provides vital information on the setting and arrangement of the poetry within the musical settings, the background and significance of the composer and his works, and the organization of the music. The examination of each piece will involve assessment of musical phrasing, tessitura, and overall vocal complexity in eight German Lied settings of Gretchen's soliloquy "Ach neige, du Schmerzenreiche" from Goethe's *Faust*. The suggestions within the investigations are based on examination of pedagogical practices as well as personal experience and discoveries made while singing and performing these pieces. Through an investigation of each piece, the singer will be able to attain a successful understanding of the framework and approach to the music and poetry, and thereby achieve awareness of accurate performance practice.

This document examines in order of composition, the settings by Bettina von Arnim, Franz Schubert (including the completed fragment as arranged by Benjamin Britten), Conrad Kreutzer, Bernhard Klein, Johann Loewe, Robert Schumann, Hugo Wolf, and Fredric Joseph Kroll. Because this document serves to investigate only German Lied settings, it will not examine the choral works of Hans Pfitzner, Antoni Radziwill, Julius Röntgen, Giuseppe Verdi's Italian setting "Deh, pietoso, oh Addolorata," nor Richard Wagner's *Melodram*. This document will also very briefly discuss the lost and inaccessible settings of Gretchen's prayer, including those of Carl Debrois van Bruyck, Edmund von Freyhold, Moritz Hauptmann, Justus Lecerf, Leopold Lenz, Louis Schlottmann, and Hans Sommer.

KEYWORDS: Gretchen, “Ach Neige du Schmerzenreiche,” Performance Practice,
Goethe Repertoire, Faust Repertoire

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02/05/2016

To my parents, Jerry and Renata Sokolnicki

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Psalm 69:30 I will praise God's name in song and glorify him with thanksgiving.

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CHAPTER 1: INTRODUCTION

SCOPE AND LIMITATIONS

This document explores the music of Gretchen's soliloquy "Ach neige, du Schmerzenreiche" from Goethe's *Faust* as it is represented in solo German Lieder for the soprano/mezzo-soprano voice. The purpose of this document is to provide a guide and reference that will assist performers and instructors in recognizing the vocal and dramatic demands required to realize a proper characterization and presentation of the eight settings of Gretchen's soliloquy "Ach neige, du Schmerzenreiche." Teachers and instructors will find this document to be a useful resource for determining the appropriate level of student, and a guide for determining areas of difficulty and necessary dramatic and musical demands. Students studying one of the eight settings will be aided by the performance recommendations and musical insight.

Gretchen's prayer has been set as solo vocal music by numerous different composers, stretching from an 1810 work by Bettina von Arnim entitled "Ach Neige du Schmerzenreiche" to a 1965 composition by Fredric Joseph Kroll entitled "Gretchens Gebet." The chapters in this document are arranged in compositional order, which will demonstrate that the pieces vary and intensify in their intricacy as time progressed. It is understood that as musical developments advanced, composers used different and increasingly complex compositional tools. However, this thesis does not compare the various settings to one another, nor does it provide a music analysis of the compositions. Although an analytical approach to the music is valuable, and a grasp of all chordal progressions and harmonic alterations would undoubtedly aid in understanding and

performance, this will not be the focus of this document. Rather, this document independently addresses the pieces and examines their accessibility and merit as they pertain to vocal performance, specifically addressing vowel modification, text setting, drama and musical devices that concern the vocalist. Additionally, this document is not intended to point out every instance of vowel modification, harmonic shifts or moments of difficulty in the piece. Instead, it focuses on elements that personal experience has shown require extra attention. An examination of the music deriving from the entirety of Goethe's drama *Faust* is beyond the scope of this project. The scene in which Gretchen's selected monologue takes place, its preceding scenes, and a brief background on Goethe and his influences are very briefly introduced, so as to provide the musician with a firm grasp on the drama and character.

METHODOLOGY

This study on Gretchen's "Ach neige, du Schmerzenreiche" will be unique in its field, as it will be the first to explore and address performance practices of these compositions and serve as a reference guide to performers and scholars. The examination of pieces will be presented as a case study, exploring each work separately for its performance qualities. The recommendations within each investigation are based on personal discoveries as well as thorough research of pedagogical practices and years of teaching experience. The sources used in this document include those of respected pedagogues Richard Miller and Clifton Ware, whose sound pedagogical opinions are commonly employed by voice teachers and students.

The score to each song is provided first, followed by four general categories of examination: 1) music, 2) text, 3) drama, and 4) performance practice. The first section (music) will include basic musical information including but not limited to the song's key, range, tessitura, tempi, dynamics and articulations, and length in measures. This first section will discuss instances when such musical aspects affect the vocalist and the performance. The second section (text) will discuss the setting of the poetry, explore areas of text painting, and pinpoint troublesome areas of text (including words on the highest and lowest notes of the piece). The second section will also focus on exploring how each of these features shapes consonant clarity as well as vowel modification and placement. The third section (drama) will investigate the musical depiction of emotions in the piano and vocal line, and explore important emotional and literary moments. The drama section will also explore how certain musical representations of emotion impact the vocalist, and how the composition as a whole is influenced. For example, I will explore whether dramatic moments of extreme distress will extend the melody into the outer spectrum of a singer's range, thereby affecting performance ability. The final section will serve as a summary of the piece, emphasizing the possible difficulties and highpoints of performance practice. This summary will include suggestions on relevant vocal challenges that have impact on the type of voice that can perform these songs, as well as the recommended maturity and flexibility of voice desired for a successful performance.

The topic of gesture and staging is addressed at minimum in this document. Although there are commonly accepted gestures or movements in singing, for example and upward glance when speaking to God, or a lowered gaze for inner monologue, it is

incumbent on the performer to research the character and give their own personal interpretation of gesture. A personal interpretation will carry more weight and have deeper meaning than an instructed movement. Providing the interpretation does not hinder the performers technique, or distract the audience from the story, most forms of gesture are acceptable. It must be remembered that German lieder does not utilize props or costumes, nevertheless, it is a theatrical performance.

The levels of difficulty described in this document are based on a number of factors, including, but not limited to: harmonies, chromatics, tempi, vowel placement, range, text setting and dramatic demands. Areas of difficulty are often described in relation to a singer's tessitura, flexibility of voice, and maturity. These challenges vary from piece to piece, and not all complications are technical or harmonic. For example, a change in texture or lack of doubling in the piano, while not harmonically dissonant or convoluted, may be a confusing for a beginning level student. The isolated areas of complexity described in the document will not be rated or compared to one another, nor are they to be assumed as the only problematic moments in the music. Rather, the identification of these isolated moments are based on personal teaching and performing experience, and are intended to help determine appropriate repertoire selection for a specific level of student as well as to offer possible solutions and/or methods with which to tackle the varying problematic areas.

Terminology within the document will be geared toward the field of voice and vocal studies, including use of the International Phonetic Alphabet (IPA) and the vowel placement chart. It is understood that singers should proceed in their diction and expression of text in the most Italianate and clear method possible. The trademark of a

professional performance, and often what separates the amateurs from the professionals is clear, crisp diction. When addressing text, this document focuses a great deal on vowels, which carry the sound. Consonants, which are central to text clarity, are addressed specifically in passages where they may hinder the expected Italianate vocal line. The IPA will be used primarily in the text section of each investigation when discussing proper vowel and consonant use. Vowel modification will be used when discussing the sung text, as often the spoken IPA vowels will differ from the sung vowels in extremes of the vocal range as well as through the passaggio or in other vocally taxing areas. Vowel modification is an alteration of the spoken vowels to help negotiate these extremes of the vocal range. The suggestions within this document are based on personal teaching experience, and supported by respected pedagogical practices. Nevertheless, what may be an appropriate vowel modification choice for one singer may not resonate true for a different voice. Therefore, the suggestions in this document are to be used as guidelines, and singers should continue to explore and discuss vowel modification with their teacher. Figure 1 provides pedagogue William Vennard's brief outline of the common IPA vowels.¹ The transcription of the IPA within each investigation is taken from IPA Source.

¹ William Vennard, *Singing: The Mechanism and the Technic* (New York: C. Fischer, 1967), 136.

Ee	[i]	as in beet	Oh	[o]	as in tone
	[ɪ]	as in bit		[ʊ]	as in foot
Ay	[e]	as in pay	Oo	[u]	as in boot
Eh	[ɛ]	as in pet		[ɜ]	as in word (with silent r)
	[æ]	as in back		[ɝ]	as in word
	[a]	as in bask		[ɐ]	as in per
Ah	[ɑ]	as in calm		[y]	French u or German ü (tense)
	[ɔ]	as in hot		[ʏ]	German ü (lax)
Aw	[ɔ]	as in bawl		[ø]	French eu or German ö (tense)
	[ə]	as in the		[œ]	French eu or German ö (lax)
	[ʌ]	as in cut			

Figure 1 IPA chart of common vowels

The vowel chart or vowel trapezoid, commonly used together with the IPA, outlines the placement of the tongue in relation to its height and advancement in the mouth. Regularly referred to as simply the “IPA vowel chart,” this diagram was described by William Vennard in his 1967 publication *Singing: The Mechanism and the Technic* [Figure 2].²

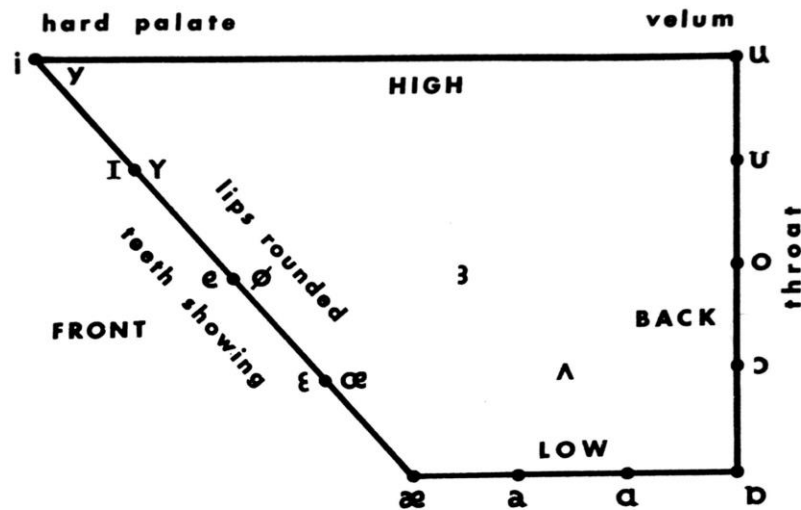


Figure 2 Chart of tongue positions for vowels by William Vennard

² Vennard, *Singing: The Mechanism and the Technic*, 136.

The horizontal axis of the trapezoid refers to the height of the tongue. If the trapezoid were divided horizontally into three even sections (as it often is in more modern illustrations) the top third represents high tongue placement, the middle third represents a central tongue placement and the bottom third, a low tongue placement. The vertical axis is representative of the advancement of the tongue. If the trapezoid were divided into thirds vertically, the far left column represents a front placement of the tongue; the middle column represents a central placement and the right column a back placement of the tongue. Also included on the far left of the vowel trapezoid, are vowels with lip rounding versus teeth showing.

The vowel trapezoid is referred to most often in the text section of the investigations. It is a practical tool for discerning how a vowel might affect the tongue and mouth position, and thereby influence the sound. The vowel trapezoid is also helpful in discerning how to modify a vowel in different areas of register so that the tongue placement is supportive of a clear, resonant sound.

LITERATURE REVIEW

There is in existence a large amount of literature concerning Goethe as a man and poet and his contributions to the musical world; these sources will be considered as relevant aids in determining and further clarifying Goethe's works and background biography. Included among these sources is a respected 2001 biography on Goethe entitled *The Life of Goethe: A Critical Biography* by John R. Williams;³ an examination

³ John R. Williams, *The Life of Goethe: A Critical Biography* (Oxford, UK: Blackwell Publishers, 1998).

of events in Goethe's life published in 2000 by Nicholas Boyle entitled *Goethe: the Poet and the Age*;⁴ and Goethe's own autobiography entitled *Aus meinem Leben: Dichtung und Wahrheit*, translated by John Oxenford and published in 1882 under the title *The Autobiography of Goethe. Truth and Fiction Relating to My Life*.⁵

German writings on Gretchen/Margarete include an individually published seminar paper from 2007 entitled "Die Margareten-Handlung in Goethe's *Faust I*," which analyzes, from a poetic and historical standpoint, the tragedy and background of Margarete as well as the songs within the drama.⁶ There are not, however, many specific writings on the character of Gretchen, especially pertaining to her third soliloquy "Ach neige, du Schmerzenreiche." A dissertation from the University of Illinois, published in 1973 by Joyce R. Zastrow entitled "A Study of Musical Settings of the Three Soliloquies of Gretchen from Goethe's *Faust*," addresses and examines from a music-analytical perspective eight settings; those of Klein, Schubert, Loewe, Wolf, Verdi, Radziwill, Schumann, and Pfitzner. The analyses detail chord progressions, musical markings, and significant melodic and harmonic events; however, they do not begin to address the performance practice or suitability to voice type of these songs. Zastrow also addresses the possibility of 29 different settings of Gretchen's soliloquy, however, she offers this number without explanation or citation. Therefore, it is my assumption that in addition to solo vocal literature, she is also referring to choral works and instrumental pieces inspired

⁴ Nicholas Boyle, *Goethe: The Poet and the Age* (Oxford: Clarendon Press, 1991).

⁵ Johann Wolfgang von Goethe, *The Autobiography of Goethe. Truth and Fiction Relating to My Life*, trans. John Oxenford (Boston: S.E. Cassino, 1882).

⁶ Inka Lucht, *Die Funktionen und Rollen des Gretchen in Johann Wolfgang Goethes "Faust"* (München: Grin Verlag, 2011).

by Goethe's work. These additional works will not be included in the scope of this document; the number of German Lieder explored in this document will total eight.

A dissertation by Laura Bernice Murray entitled "Three Gretchen Songs from Goethe's *Faust* (A Comparative Analysis of Available Settings)" published in 1972 by Indiana University, addresses five settings of "Ach neige, du Schmerzenreiche," in chronological order of composition; those of Klein, Loewe, Schubert, Verdi, and Schumann. Murray's dissertation focuses on the history and song-writing style of each composer and quotes many scholars and articles as a part of her research. Murray's information on each of the settings is almost entirely based on compositional analysis. Although each analysis addresses text, key areas and score markings; there is no information on how these elements may or may not affect the singer or performance.

In contrast to Zastrow and Murray's dissertations, this document will focus on the singer. The discussion will concentrate on the way the setting of the text, the musical markings, and the dramatic components of the music will have an effect on the singer's voice and her performance. Sources including Richard Miller's *Training Soprano Voices* and Clifton Ware's *The Basics of Vocal Pedagogy: The Foundations and Process of Singing* will serve as technical resources to uphold pedagogical and vocal technique opinions. Miller is sourced primarily for his teachings on vowel modification and vocal technique, while Clifton Ware's research is most often used in support of defining areas of register change. Though their opinions sometimes differ, both scholars offer valid approaches to pedagogical challenges.

POEM AND TRANSLATION

Ach neige,
Du Schmerzenreiche,
Dein Antlitz gnädig meiner Not!

Das Schwert im Herzen,
Mit tausend Schmerzen
Blickst auf zu deines Sohnes Tod.

Zum Vater blickst du,
Und Seufzer schickst du
Hinauf um sein' und deine Not.

Wer fühlet,
Wie wühlet
Der Schmerz mir im Gebein?
Was mein armes Herz hier banget,
Was es zittert, was verlanget,
Weißt nur du, nur du allein!

Wohin ich immer gehe
Wie weh, wie weh, wie wehe
Wird mir im Busen hier!
Ich bin, ach, kaum alleine,
Ich wein', ich wein', ich weine,
Das Herz zerbricht in mir.

Die Scherben vor meinem Fenster
Betaut' ich mit Tränen, ach!
Als ich am frühen Morgen
Dir diese Blumen brach.

Schien hell in meine Kammer
Die Sonne früh herauf,
Saß ich in allem Jammer
In meinem Bett schon auf.

Hilf! Rette mich von Schmach und Tod!
Ach neige,
Du Schmerzenreiche,
Dein Antlitz gnädig meiner Not!

Ah lean down,
You who are full of sorrow,
Your face mercifully on my distress!

A sword in your heart,
With a thousand pains,
You gaze upwards to your son's death.

To his Father you look,
And sighs you send
Up for his and your misery.

Who can feel,
How burrows
The pain in my very bones?
What my poor heart dreads here,
What makes it tremble and what it demands,
Only you can know, only you alone!

Wherever I go always,
How sore, how sore, how pained,
Here inside my heart!
Ah, I am, hardly alone
Before I weep, I weep, I weep,
My heart is breaking.

The flower-pots before my window
I bedewed with my tears, ah!
When in early morning
I brought you these flowers.

Shone bright into my chamber
The sun early this morning,
Sat I in complete misery
In my bed already.

Help! Rescue me from disgrace and death!
Ah, lean down,
You who are full of sorrow,
Your face mercifully on my distress!^{7*}

⁷*HarperCollins German English Dictionary*, 3rd ed. (Glasgow: Harper Resource, 2003).

* Organization of stanzas is based on the original 1808 publication of *Faust*

IPA TRANSCRIPTION

Ach neige,
[ʔaχ 'na:e.gə]

Du Schmerzenreiche,
[du: 'ʃmɛr.tsən. ra:e.çə]

Dein Antlitz gnädig meiner Not!
[da:en 'ʔant.lɪts 'gnɛ:.dɪç 'ma:e.nə no:t]

Das Schwert im Herzen,
[das ʃvɛ:çt ʔɪm 'hɛr.tsən]

Mit tausend Schmerzen
[mɪt 'ta:o.zənt 'ʃmɛr.tsən]

Blickst auf zu deines Sohnes Tod
[blɪkst ʔa:of tsu: 'da:e.nəs 'zo:.nəs to:t]

Zum Vater blickst du,
[tsʊm 'fa:.tɐ blɪkst du:]

Und Seufzer schickst du
[ʔʊnt 'zɔ:ʏf.tsə ʃɪkst du:]

Hinauf um sein' und deine Not
[hɪn. 'a:of ʔʊm za:en ʔʊnt 'da:e.nə no:t]

Wer fühlet, Wie wühlet
[vɛ:ç 'fy:.lət vi: 'vy:.lət]

Der Schmerz mir im Gebein?
[de:ç ʃmɛrts mi:ç ʔɪm gə. 'ba:en]

Was mein armes Herz hier banget,
[vas ma:en 'ʔar.məs hɛrts hi:ç 'ba.ŋət]

Was es zittert, was verlanget,
[vas ʔɛs 'tsɪ.tɐt vas fɛç. 'la.ŋət]

Weißt nur du, nur du allein!
[va:ɛst nu:ç du: nu:ç du: ʔa. 'la:en]

Wohin ich immer gehe
[vo. 'hɪn ʔɪç 'ʔɪ.mɐ 'gɛ:.ə]

Wie weh, wie weh, wie wehe
[vi: ve: vi: ve: vi: 've:.ə]

Wird mir im Busen hier!
[vɪrt mi:g ʔɪm 'bu:.zə hi:g]

Ich bin, ach, kaum alleine,
[ʔɪç bɪn ʔax ka:om ʔa. 'la:e.nə]

Ich wein', ich wein', ich weine,
[ʔɪç va:en ʔɪç va:en ʔɪç 'va:e.nə]

Das Herz zerbricht in mir.
[das herts tʂɛχ. 'brɪçt ʔɪn mi:g]

Die Scherben vor meinem Fenster
[di: 'ʃɛr.bən fo:g 'ma:e.nəm 'fɛns.tə]

Betaut' ich mit Tränen, ach!
[bə. 'ta:ot ʔɪç mɪt 'trɛ.nən ʔax]

Als ich am frühen Morgen
[ʔals ʔɪç ʔam 'fry:.ən 'mɔ:r.gən]

Dir diese Blumen brach.
[di:g 'di:.zə 'bly:.mən bra:χ]

Schien hell in meine Kammer
[ʃi:n hɛl ʔɪn 'ma:e.nə 'ka.mə]

Die Sonne früh herauf,
[di: 'zɔ.nə 'fry: hɛr. 'a:of]

Saß ich in allem Jammer
[zas ʔɪç ʔɪn 'ʔa.ləm 'ja.mə]

In meinem Bett schon auf.
[ʔɪn 'ma:e.nəm bɛt ʃo:n ʔa:of]

Hilf! Rette mich von Schmach und Tod!⁸
[hɪlf 'rɛ.tə mɪç fɔn ʃma:χ ʔont to:t]

⁸ Bard Suverkrop, "Ach neige, du Schmerzenreiche," *IPA Source* (IPA Transcription, 2010), <http://www.ipasource.com.ezproxy.uky.edu/ach-neige-du-schmerzenreiche.html>.

POETRY

Goethe's love of music, his sensitivity to poetic meter, and emotional variance drew composers to set Gretchen's moment of prayer to music. Goethe's devotion to music was evidenced in his frequent concert attendance and communication and friendship with composers of his time. Goethe more than admired music, he sought for a deeper understanding; he was often in communication with the composer Carl Friedrich Zelter and solicited Zelter's advice and aid in understanding the music he was hearing. An article authored by Lorrain Byrne on Goethe and Zelter's exchange of musical letters comments on this relationship: "His [Goethe's] correspondence with Zelter reveals his desire to obtain a picture of musical development in general."⁹ It is no surprise, then, that many of the characters in *Faust* have been depicted in musical settings. Gretchen's soliloquy "Ach neige, du Schmerzenreiche" is no exception.

Often considered the ultimate expression of text, music and drama, German Lieder arrived at a time in the history of music that honored the literary word, saw significant musical advances, and witnessed a progressive sense of social and national independence. The early nineteenth century witnessed a greater appreciation for the literature; poetry, autobiographies and diaries became more and more prevalent. At the same time, the piano was a quickly evolving instrument, and its popularity and availability to affluent middle-class families allowed for song and performance to enter the home. Above all, German people were finding a sense of nationalism, exploring folk

⁹ Lorraine Byrne, "Goethe and Zelter: an Exchange of Musical Letters," in *Goethe: Musical Poet, Musical Catalyst* (Dublin: Carysfort Press, 2004), 43.

poetry, patriotic music, and history.¹⁰ Lorraine Gorrell in the book *The Nineteenth-Century German Lied* explains that, “The link between music and poetry, which composers have explored for hundreds of years, found a new vitality and musical vocabulary in German Lied.”¹¹

This relationship between text and music must be approached with extreme detail in understanding of poetry and expression. In her book *Lieder Line by Line, and Word for Word*, author Lois Phillips elaborates:

Singing in a foreign language presents many problems. Apart from correct pronunciation and emphasis, it is of the utmost importance for the singer to know what the song is about, not merely in the general sense, but in every detail, if a real interpretation is to be achieved. Nowhere in song literature is this more necessary than in German Lieder, where at its most demanding...the singer—and also the pianist—must understand every word and phrase, so close do the words lie to the music flowing from them.¹²

Goethe utilizes this soliloquy to take Gretchen through numerous emotional highs and lows, exploring a wide spectrum of emotion. As these sentiments are highlighted, the structure and rhythmic meter of the poetry is altered. Gretchen’s first three stanzas are reflective and pleading. The poem begins with three tercets (AAB CCB DDB), indicative of a ballad.¹³ Also interesting about the opening three stanzas is the tail-rhyme of the stanzas. *The New Princeton Encyclopedia of Poetry and Poetics* defines tail-rhyme stanza as “a popular medieval verse-form usually of 6 or 12 lines (or multiples) in which a rhyming couplet is followed by a t. line, the rhyme of which unites the stanza, i.e. *aabccb*

¹⁰ Lorraine Gorrell, Introduction to *The Nineteenth-Century German Lied* (Pompton Plains, NJ: Amadeus Press, 1993), 9-13.

¹¹ Ibid, 13.

¹² Lois Phillips, “Preface,” in *Lieder Line by Line, Word for Word* (New York: Oxford Publishing, 1996), vii.

¹³ Thomas Attridge Derek Carper, *Meter and Meaning: An Introduction to Rhythm in Poetry* (New York; Routledge, 2003), 97-98.

or *aabaab* or *aabccbddb* or *aabaabaabaab*.”¹⁴ In her book *Companion to Medieval Poetry*, Nancy Mason Bradbury declares that the tail-rhyme stanza “lends itself to emotive tales that incline toward tests of faith and consistency.”¹⁵ These first three verses are certainly a testament or vow to Gretchen’s faith; they are in essence, a detailed description of the misery of Mary and a plea for sympathy.

The fourth stanza alters the rhyme of the preceding tail-rhyme scheme. Interestingly, this change of rhyme occurs as Gretchen begins to speak of her inward pain, and it coincides with Gretchen separating herself from the Virgin Mary. When the music reflects this change of emotion and change of rhyme, it will be explored within the drama/text sections of the investigation.

Bradbury also attributes the tail-rhyme stanza as suitable to “expressing the oaths, vows, and asseverations central to the plots and themes of romance.”¹⁶ The fifth stanza perfectly appropriates this observation, as it is both reflective and foreshadowing of Gretchen’s demise. This is the first time Gretchen says the word “Ich” (I), and expresses the solemn declaration that she is hardly alone, “Ich bin, ach, kaum alleine,” before she begins to weep and her heart breaks, “Das Herz zerbricht in mir.” It will be interesting to note how composers address this first-person assertion in the music.

The sixth and seventh verses change the rhyme-scheme drastically as the tercet is transformed to a quatrain of alternate rhyme form, ABCB and ABAB respectively. This change of meter coincides with a new thought process; Gretchen is providing background on her suffering as she speaks of sleepless nights and drenching the flower-pots with her

¹⁴ *The New Princeton Encyclopedia of Poetry and Poetics*, 3rd ed., s.v. “Tail Rhyme.”

¹⁵ Nancy Mason Bradbury, “Popular Romance,” in *A Companion to Medieval Poetry*, ed. by Corinne Saunders (West Sussex, UK: Blackwell Publishing, 2010), 299.

¹⁶ *Ibid.*

tears. This change of focus and rhyme provides a subsided moment in what has to this point been a great deal of pleading and emotional outpouring. It will be noted how composers treat this change of meter and motivation.

The eighth and final stanza separates itself from the rest of the monologue in that it is a direct repetition of the first stanza, altered only by the addition of an initial eight-syllable line: “Hilf! Rette mich von Schmach und Tod!” (Help! Rescue me from disgrace and death!). This statement is undoubtedly the climax of the poem; it is the summation of Gretchen’s plea. This climactic moment lends itself to creative musical interpretations and an investigation of how the first line distinguishes itself from the rest of the eighth stanza.

The rhythmic and dramatic progression of “Ach neige, du Schmerzenreiche” is reflected in the through-composed style of the eight Lieder presented in this document. An exact, strophic return of musical material does not complement the development of the literary drama. However, the final repetition of the first stanza brings to question whether there will be a musical return, suggesting a dramatic and emotional resolution. Conversely, the music may contrast the poetic return, suggesting Gretchen’s unresolved and ongoing emotional struggle. This document will explore such poetic and musical relationships within the text and drama sections of each investigation.

BACKGROUND ON GOETHE AND GRETCHEN

German poet and novelist Johann Wolfgang von Goethe’s (1749–1832) literary masterpiece *Faust* was written in two parts. The first section, *Faust*, was completed in 1775 when Goethe was only 26 years old. The first fragment of *Faust* was published in

1790; it was not a complete work and omitted a great deal of the drama. The second version, which eventually would be referred to as *Faust I*, was published in 1808. Goethe worked on the second part of the drama until just before his death in 1832.

Faust centers on the escapades of the title character, an unhappy man who, in exchange for wisdom and pleasure, gives his soul to the devil, Mephistopheles. The character of Margarete, more fondly referred to as Gretchen, plays Faust's love interest. The name Margarete derives from the Latin *Margarita*, meaning "pearl,"¹⁷ and in the Catholic religion St. Margaret is the patron saint of expectant mothers - a curious underlying premonition of this character's fate. In German, the name Gretchen is a fond diminutive, and it is the name Goethe uses most often when referring to Margarete. In other languages, the spelling of the name varies slightly: *Marguerite* in French, *Margarita* in Italian, and *Margaret* in English.

In the character of Gretchen, Goethe creates a virtuous and pellucid woman, who despite her sins and many trials, tries to preserve her purity of soul and unwavering faith. When she is first introduced, more than halfway through *Faust I*, Gretchen is described as virtuous and pure, "Sie ist so sitt –und tugendreich" (She is so virtuous and pure),¹⁸ and as an angel when she is walking in the garden with Faust "ein Engel wenn dir's glich" (an angel if you like).¹⁹ Gretchen's steadfast faith is best seen in her third soliloquy, often called the "im Zwinger" scene (in the niche). In this scene, Gretchen offers a prayer to the statue of the Virgin Mary, "Ach neige, du Schmerzenreiche" (Ah lean down, you who are full of sorrow).

¹⁷ Mike Campbell, "Margaret," Behind the Name, last modified 1996, <http://www.behindthename.com/name/Margaret>.

¹⁸ Goethe, *Faust*, 1.7.2611.

¹⁹ Ibid., 1.13.3124.

Despite the strong use of religious figures in his poetry, Goethe was not a believer in organized religion; he was even identified as “Grosse Heide” (the great heathen) by contemporaries Heinrich Heine and August Wilhelm Schegel.²⁰ Born and baptized a Lutheran and living in the Age of Enlightenment, Goethe did not denounce the existence of a spiritual world; his criticism of religion was instead directed at religious establishments as a whole. It could be said that through the character of Gretchen, Goethe outlines his difficulty with organized religion. He begins by illustrating Gretchen as a pious woman, who embodies the ideal of a devout Catholic in prayer, lifestyle, and ministry. The converse is seen in the character of Faust, who has no firm religious standing; he is a theologian, a critical thinker, and unstable in his beliefs. Gretchen, who questions Faust’s values “Nun sag wie hast du’s mit der Religion,” (Then say what your religion is),²¹ is firm in her own belief. Goethe proceeds to slowly demolish Gretchen’s devotion, thereby calling into question all religious ideals. Leading up to the “Ach neige, du Schmerzenreiche” scene in the drama, Gretchen has already committed mortal sins of the flesh and of deception and, has begun her downward spiral into a world of sin. Through these events, which are evidence of her crumbling faith and onset of insanity, Goethe is able to place a seed of doubt in what was her unquestioning and devoted faith.

The mater dolorosa statue to which Gretchen prays is known in English as “our lady of sorrows” or “sorrowful mother.” It is a statue of the Blessed Virgin Mary in an expression of sadness and despair as a result of the seven sorrows she experiences throughout her life. These seven sorrows, referenced from the holy bible, are foretold

²⁰ Elizabeth Krimmer, "Then Say What Your Religion Is; Goethe, Religion, and Faust," in *Religion, Reason, and Culture in the Age of Goethe* (Rochester, NY: Camden House, 2013), 99.

²¹ Goethe, *Faust*, 1.14. 3415.

sufferings of Mary, as relating to the death of her son, Jesus.²² The first suffering, outlined in Luke 2:34–35 foretells “This child is destined to cause the falling and rising of many in Israel, and to be a sign that will be spoken against, so that the thoughts of many hearts will be revealed. And a sword will pierce your own soul too.”²³ Accordingly, the mater dolorosa is often depicted in art with seven swords protruding from her heart. Gretchen highlights this in the second stanza of her prayer, “Das Schwert im Herzen, Mit tausend Schmerzen, Blickst auf zu deines Sohnes Tod” (A sword in your heart, with a thousand pains, you gaze upwards to your son’s death).²⁴ It is curious that Goethe chooses to have Gretchen pray to this particular statue of Mary rather than one of the countless other depictions of the mother of Jesus as a guardian, a tender caretaker, or a brave woman. Instead, he chooses to direct Gretchen’s prayer to Mary as a simple woman who experiences suffering owing to her child. This significant choice of audience gives deep insight into what Gretchen feels about her pregnancy, revealing that she is searching for empathy, rather than sympathy or aid. She is looking for a partner who will understand her distress; she is pleading, mother-to-mother, woman-to-woman. This document will report within the drama and text sections of the investigation when musically and functionally this familiarity with the Blessed Virgin is brought to light.

Gretchen’s preceding soliloquies within *Faust* include a song “Es war ein König in Thule” (There was a King in Thule)²⁵ and the well-known spinning wheel scene,

²² Ann Ball, "Seven Sorrows of Mary," in *Encyclopedia of Catholic Devotions and Practices* (Huntington, IN: Our Sunday Visitor, 2003), 525.

²³ Luke 2:34-35.

²⁴ Goethe, *Faust*, 1.13. 3410.

²⁵ *Ibid.*, 1. 8. 2759.

“Meine Ruh ist hin” (My peace is gone).²⁶ The drama preceding the “Ach neige, du Schmerzenreiche” scene is important as it facilitates the formulation of Gretchen’s emotional character. In the spinning wheel scene, which precedes Gretchen’s prayer, Gretchen’s love for Faust is exposed as not only young infatuation, but almost as obsession as she compares life without Faust to death, “Wo ich ihn nicht hab, Ist mir das Grab” (Where I don’t have him, for me is the grave); ²⁷ a very solemn proclamation for a woman, who up until now, was devout and even-tempered. Shortly after the spinning wheel scene, Gretchen meets with Faust in the garden, confiding in him her distaste for Mephistopheles. Faust redirects the conversation to more intimate matters: “Ach kann ich nie Ein Stündchen ruhig dir am Busen hängen, Und Brust an Brust und Seel in Seele drängen?” (Will there never be, at your sweet bosom, one hour of rest when soul touches soul and breast on breast?).²⁸ Gretchen’s purity of spirit is destroyed; she takes a sleeping potion from Faust to use on her mother, confirming that her desire has overtaken her wholesomeness.

Just before her prayer to the sorrowful mother, Gretchen has a conversation with her friend Lieschen about their mutual acquaintance Barbara and her rumored pregnancy scandal. Here, Goethe’s poetry could be described as merciless in the revelation that Gretchen is with child. Lieschen chastises the pregnant woman for her circumstances and it is by way of this unpleasant and indirect conversation that Gretchen begins to realize her own state of pregnancy and misery. The greatest difference between the first two soliloquies and “Ach neige, du Schmerzenreiche“ is that the latter takes the audience far

²⁶ Ibid., 1. 15. 3374.

²⁷ Ibid., 1.15. 3379.

²⁸ Ibid., 1.16. 3543-45.

from surface sentiments and reaches into Gretchen's full emotional spectrum; it tackles her faithfulness, fear, and innermost desire. It will be worthy to note how each composer uses this wide variety of emotions to influence the melody, vocal line, and accompaniment.

Much of *Faust I* was written during the *Sturm und Drang* period, a movement in music and art that took place approximately from 1760 to 1790. The movement encouraged the liberated expression of emotion, often contrasting ordinary emotion with moments of radical madness.²⁹ Gretchen's "Ach neige, du Schmerzenreiche" appeared in the first publication of *Faust*, at a time that Goethe's influences were drawn from the properties of the *Sturm und Drang*. This brings to light the great spectrum of emotions Gretchen experiences within this one prayer. Compositional traits of *Sturm und Drang*, such as brash changes from *forte* to *piano*, and bold unexpected *crescendos*, can greatly affect vocal performance and create challenges that then have some bearing on the category of voice that can perform them. For example, a coloratura soprano (a voice type categorized by a very high vocal range, flexibility, and lighter timbre) may have difficulty with extreme dynamics in the lower range of her voice. Younger singers, with incomplete knowledge of proper use of resonance, may find it too challenging to navigate their voice in a healthy manner through the extreme changes from a *piano* to a *forte* marking, reserving a composition in this style for an older, more mature voice. Characteristic of the *Sturm und Drang* movement such as blending of the emotions of

²⁹ *Grove Music Online*, s.v. "Sturm und Drang," by Daniel Heartz and Bruce Alan Brown, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

Goethe's poetry with the bold dynamics and large extremes of register are explored in the investigations.

This brief exploration of Goethe's writing technique, influences, and musicality gives some insight into Goethe's style, and shows how the emotional poetry of Gretchen's prayer may have influenced and shaped settings of solo vocal compositions. This thesis will further explore how each composer treats Goethe's writing and discuss how the poetry and its setting affects vocal performance.

CHAPTER 2: “Ach Neige du Schmerzenreiche” (1810)
BETTINA VON ARNIM (1785–1859)

“Ach Neige du Schmerzenreiche”

Date of composition: 1810

Original date/place of publication: Leipzig: Breitkopf & Hartel, 1842.

Voice Type: Soprano

Skill Level: Intermediate to Advanced

Arnim, Bettina von. "Ach Neige, Du Schmerzenreiche." In *Goethe-Vertonungen: für Singstimme und Klavier*, 10–13. Kassel: Furore, 1999.

Ach neige, du Schmerzenreiche...

aus "Faust"

Erstveröffentlichung

Transkription: Renate Moering und Reinhard Schmiedel

Stanza 1

Ach nei - ge, du Schmer - zen - rei - che, dein Ant - litz

Stanza 2

gnä - dig mei - ner Not, das Schwert im Her - zen, mit tau - send

Stanza 3

Schmer - zen blickst auf zu dei - nes Soh - nes Tod. Zum Va - ter

blickst du, und Seuf - zer schickst du hin - auf um sein' und dei - ne Not,

12 Stanza 4

Wer füh - let, wie wüh - let der Schmerz mir im Ge - bein?

15

Was mein ar - mes Herz hier ban - get, was es zit - tert, was ver - lan - get,

18 Stanza 5

weißt nur du, nur du al - lein, wo - hin ich im - mer ge - he, wie

21

weh', wie weh', wie we - he wird mir im Bu - sen hier, ich

23

bin ach, kaum al - lei - ne, ich wein', ich wein', ich wei - ne,

25

Recit. Stanza 6

das Herz zer - bricht in mir! Die

28

34

BACKGROUND

Title: "Ach Neige du Schmerzenreiche"

Date of composition: 1810

Original date/place of publication: Leipzig: Breitkopf & Hartel, 1842

Bettina Brentano von Arnim (1785–1859) was a writer, editor, publisher, singer, composer, and patron to young artists. Arnim is known chiefly for her writing career; many of her works are said to have pushed the social-class boundaries of her time; her 1843 book, *Dies Buch gehört dem König* (This Book Belongs to the King), for example, "stated her political views which were sympathetic to the underprivileged."³⁰ Arnim's musical compositions are not as well-known as her writings, however they are praised for their "simple folk style."³¹

Bettina von Arnim studied singing and composition in Munich in 1808. She was known to keep the company of successful musicians and poets, including Beethoven and Goethe. Historians have questioned Arnim's relationship with Goethe; she is charged with exhibiting unreciprocated passionate feelings for the poet and writing a book entitled *Goethe's Briefwechsel mit einem Kinde*. The book is said to be a fabricated evidence of correspondence between them.³² Arnim set a great deal of Goethe's poetry to music, in addition to "Ach Neige du Schmerzenreiche." Although she did not want to set all of

³⁰ *Encyclopædia Britannica Online*, s. v. "Bettina von Arnim," <http://academic.eb.com/EBchecked/topic/35741/Bettina-von-Arnim>.

³¹ *Grove Music Online*, s.v. "Brentano, Bettina," by Ann Willison Lemke, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

³² Briony Williams, "Maker, Mother, Muse: Bettina von Arnim, Goethe and the Boundaries of Creativity," in *Goethe, Musical Poet, Musical Catalyst* (Dublin: Carysfort Press), 185.

Goethe's *Faust*, she did write an overture to the work as well as settings of "Was ist die Himmelsfreud in ihren Armen," and "Der König von Thule," along with two other songs, both entitled "Zwei glückliche Melodien zum Faust."³³

Arnim believed that "text and melody were bound together in the song's creation."³⁴ In regards to "Ach Neige du Schmerzenreiche" however, Arnim claimed that poetry inspired the music: she claims to have written it because Goethe's poetry was so "deeply moving" (es hat mich innig gerührt).³⁵ "Ach Neige du Schmerzenreiche" was written in 1810;³⁶ it is one of Arnim's earlier compositions.

³³ Williams, "Maker, Mother, Muse," 197.

³⁴ Ann Willison, "The Unknown Musician" in *Bettina Brentano-von Arnim: Gender and Politics*, ed. Elke Frederiksen and Katherine Goodman (Detroit: Wayne State University, 1995), 316.

³⁵ Ibid.

³⁶ Williams, "Maker, Mother, Muse," 193.

INVESTIGATION

MUSIC

Key: C minor (with prominent modulation to F minor, A b major, E b minor, E b major)

Range: C₄–Bb₅

Tessitura: Ab₄–D b₅

Tempo Indicators: not marked, however, *Adagio* seems appropriate

Time Signature: common-time

Dynamics and articulations: none marked

Length in measures: 42

Bettina von Arnim's setting of Gretchen's prayer shows significant challenges in the vocal line and pacing of the melody. There are a number of upward leaps in the vocal line, key changes, as well as unsupported, sometimes sudden transitions between stanzas, where the voice is not doubled by the piano. Such instances could prove challenging for a beginner singer.

The piece begins in C minor, without any piano introduction. While challenging, having the vocalist lead in allows them the advantage of setting the tempo. The third stanza transitions to the subdominant key F minor (m. 8); although this shift is not abrupt, the key changes throughout the piece will necessitate a vocalist with a good musical ear and an ability to learn the melodic line without depending on the piano accompaniment, which does not always double the melody. Another such instance occurs in mm. 16–18 when the melody is shifted through a rising sequential pattern. Though the vocal line is written in a sequential pattern, the implied quick tempo and triplet writing make this unprepared change of keys demanding. Near the end of the piece, in mm. 38–39, the shift

to Eb minor finds its foundation in a chord (m. 38) played by the piano; it is left up to the singer to maneuver the melodic line and the key change. In the last two measures of the piece mm. 41–42, on the text “Dein Antlitz gnädig meiner Not” (Incline your gracious face toward my distress) the key changes to the relative Eb major. This final cadence is unusual and unexpected, especially in that the piece ends in a different key than it began. The conclusion sounds hymnal and the change from minor to major has a redeeming quality to it. This shift to major is a well-known representation of hope or liberation that could give great dramatic intent to this short conclusion.

The wide range of this piece presents other challenges for the singer. Not only does Arnim’s composition extend into the high extremes of the vocal range, but the low C₄ in m. 11 will require a forward tongue placement and breath management to achieve an ease of transition into the chest register. Approached quickly by means of a climbing vocal line, the high Bb₅ on the word “Weißt” (know) in m. 18 is already demanding because of its place in the singer's range. As a result of the rising triplet pattern in mm. 16 – 18 the singer may struggle with breath support, which will further complicate the transition through the “zona di passaggio.” The zona di passaggio is a transitional zone between registers of the voice. There is a low passaggio (primo passaggio) between chest and middle register, and a high passaggio (secondo passaggio) between middle and head register. This higher passaggio is the most troublesome for female voices. For sopranos the zona di passaggio usually lays somewhere between C#₅ and F#₅; for mezzo-sopranos, the zona di passaggio usually lies between B₄ and E₅.³⁷

³⁷ Richard Miller, *Training Soprano Voices* (Oxford: Oxford University Press, 2000), 25.

The singer's range and flexibility are also tested by numerous ascending leaps in the vocal line; there are four such leaps in the very first stanza of the piece (mm. 1, 2, 5, 6), all of which jump from the lower tessitura into the *passaggio* range of the singer. These register leaps occur again later in the piece in mm. 16, 17, 20, 21, 23, 32, 33, 36, 38–39, 40 and 41. Clifton Ware categorizes these two zones as the “lower middle” and “upper middle” registers. Ware asserts that the coordination between registers occurs when “(1) the body and voice tract are properly aligned, (2) all extraneous tensions are eliminated, (3) vocal-fold vibration is coordinately balanced, and (4) adequate breath pressure is applied.”³⁸ Because these leaps span over vocal registers, the vocalist should work carefully with a teacher to ensure an even transition and uninterrupted line.

The scarcity of dynamic markings and tempo markings will also be a challenge for a young singer. While the lack of these indicators can lead to a flexibility and freedom of interpretation, they also present a challenge for an inexperienced singer who will have to discover where and how to appropriately insert dynamics and tempos that are not provided. For example, at the entrance of stanza 6 (m. 27) the piano texture changes from rising and falling triplets, to left and right-hand arpeggiations while Gretchen begins to talk about the flowers on her windowsill; this simplified harmony and reminiscent text seems to demand a retreat of action. Here the singer could *diminuendo* to a *piano* dynamic, allowing the melody to *crescendo* ever so slowly through to m. 37, just before Gretchen's outcry of “Hilf” (help). A thorough study of the text setting and drama within the music will help the singer discern the proper distribution of pacing and dynamics.

³⁸ Clifton Ware, *Basics of Vocal Pedagogy: the Foundations and Process of Singing* (New York: McGraw-Hill, 1998), 122.

TEXT

Bettina von Arnim's setting of Goethe's text is exact; there are no repetitions or changes to the poetry. Von Arnim uses the text in what could be called an exciting and unexpected way by setting passing text in extremes of the vocal range in order to highlight them. For example, "dein" (your) in m. 2 is set on an Ab₅, in the upper register and near the top of the range of the piece. The word "your" doesn't appear to be the most significant word of the phrase; however, it suggests von Arnim is alluding to the high heavens and to the divine statue of Mary. Phonetically, the word "dein" [da:en] has a diphthong [a:e]; because it is set in the upper register, the singer should focus less on the [e] and instead allow for a tall, resonant [a] vowel, (the diphthong will follow as a result of closing to the [n]). The same register challenge is observed in m. 18 on the word "Weißt" (know). The word seems inconsequential, but when it is considered in context, it becomes clear that Gretchen seeks knowledge and wisdom. The open [a] of the diphthong [wa:est] is of utmost importance; in order to successfully execute the vowel so high in the register, the singer should endeavor to maintain the resonant space of the previous [a] of the word "verlanget" (demands).

In addition to extending the upper range of the singer, von Arnim stretches the range to the lower middle register in m. 11 on the words "sein" (his), "deine" (your), and "Not" (distress). The frontal placement of the tongue on the [a] vowel in "sein" [za:en] will help prepare the necessary forward resonant space for these low notes. The central placement of the tongue on the schwa [ə] of "deine" ['da:e.nə] can be modified to a more forward [oe] which will help keep the natural back tongue placement of the [o] of "Not" [no:t] more forward and resonant. Additionally, the frontal placement of the tongue in

preparation for the closed [e] of the [a:e] diphthong in “deine” [ˈda:e.nə] will aid the singer greatly.

Because consonant clarity is central to a strong understanding of text, moments where consonants require quick execution are particularly difficult. Most prominently this is seen in mm.16–18 on the rising triplet pattern on the text “Was mein armes Herz hier banget, Was es zittert, was verlanget, Weißt nur du, nur du allein!” Because this phrase moves so quickly, it is easy for singer to stumble or overlook many of the consonants and thereby hinder the understanding of text. A solution to this difficult setting of text requires anticipation of the consonants and an understanding of their function. For example, the voiced consonants [m], [n], [v], should be sung through, while the fricative consonants [s], [z], [ts] and the bilabial stop consonant [b] should be executed quickly and in a crisp manner so as not to impede the legato line.

The leaps in the middle of words, as seen in mm. 1–2, mm. 5–6 and repeated again in mm. 40–41, create further difficulties in singing the text. The occurrences of register splits are on the words “neige” (incline) [na:e.gə], and “schmerzenreiche” (sorrowful-one) [ʃmɛr.tsən.ra:e.çə] in mm. 1–2 and “Herzen” (heart) [ˈhɛr.tsən], and “Schmerzen” (pains) [ˈʃmɛr.tsən] in mm. 5–6. In mm. 1–2, the leap occurs on dorsal consonants [g] and [ç]. The singer cannot allow for the middle placement of the tongue, or particularly the unvoiced back placement of [ç] to interrupt the legato of the melodic line. These leaps also transition into the passaggio: the schwa [ə] vowel at the end of the word may need to be modified to a more open [a] vowel. In mm. 5 – 6, the leap occurs on the [ts] consonants, which should be pronounced on the bottom of note of the leap in order to sing a clear open [ɛ] on the higher note. In doing so, the singer should be careful

not to stress an unaccented syllable because of an open vowel, regardless of tessitura or leaps. Vowel modification and narrowing of the vowel are significant factors to consider when learning and performing a piece of music.

DRAMA

By designating the voice to initiate the song, Bettina von Arnim's composition necessitates a keen ear and forces the singer to set the atmosphere through attention to the text and dynamics, which creates magnificent drama from the very first measure. Another such moment where the voice is left unaccompanied occurs in mm. 38–39. The climactic phrase, "Hilf, rette mich von Schmach und Tod!" (Help, save me from disgrace and death!) leaves the singer unaided and exposed to navigate an outlined Eb-minor chord. The bare vocal line dictates the need for a singer with a strong voice who will understand the significance of this exposed line as an outcry and symbol of Gretchen's loneliness.

Though the piano accompaniment does not feature prominently in the opening or in Gretchen's final critical exclamation, its presence becomes central in mm. 20–25, possibly representing Gretchen's racing thoughts and heartbeat. Measure 18 ends with the voice holding a suspended C₅, which resolves to B_♭₄. This ambiguity of the tonic leaves a feeling of a lingering question in the air, as if Gretchen is unsure of her next words. At m. 19, the voice leads the entrance, and is quickly joined by the piano's rising and falling triplet pattern; the vocal line on top maintains longer melodic phrases, separated by leaps. Together, the voice and piano create a rushed dramatic tension that both performers must aim to highlight successfully. The singer should focus on upholding a

legato line, while the pianist should highlight the repetitive quality of the triplets, perhaps a symbol of Gretchen's frantic heartbeat.

In mm. 25–26, Bettina von Arnim uses a *fermata* to create tension by stopping the melodic motion and then placing rests between words to break up the phrase “Das Herz zerbricht in mir.” (My heart is breaking). The singer may use these rests to represent Gretchen's breaking heart or escaped sobs. In order to achieve this affect, the quarter notes in m. 26 should not overlap into the rest. Additionally, the *recit.* indicator in the score at m. 26 will allow the singer to take charge of the tempo and command the drama.

It becomes clear that the most dramatically challenging moment for the singer occurs in mm. 16–18 on the challenging setting of text “Was mein armes Herz hier banget, Was es zittert, was verlanget, Weißt nur du, nur du allein!” (What my poor heart now dreads here, What makes it tremble and what it demands, only you can know, only you alone!). The placement of the vowels, the necessity for quick, crisp consonants, and the pacing of the rising triplet pattern on this phrase, allows little time for a sufficient breath. Combined, these elements create immense dramatic tension but could possibly inhibit a beautiful sound. The singer, for this reason, must work to maintain a tall resonant space, keep the consonants short and forward, and fight not to allow the strain of the drama to have bearing on the sound.

Most interesting about the dramatic arch of the piece is the change to Eb major in final two measures of the piece mm. 41–42, on the text “Dein Antlitz gnädig meiner Not” (Incline your gracious face toward my distress). Just as there is no prelude, the composition has no postlude and the final major key gives a different meaning to Gretchen's prayer. This unusual, hymn-like quality of the conclusion gives the

composition a hopeful ending; perhaps Gretchen has found redemption or peace. The singer cannot rely solely on the change of key, but must also portray the final transformation through gesture and dramatic expression.

PERFORMANCE PRACTICE

Voice Type: Soprano

Skill Level: Intermediate to Advanced

Performance Time: 2:30

Bettina von Arnim's setting of Gretchen's prayer is best suited to a trained and experienced singer with ease in the top of her range. The isolated vocal lines, numerous leaps and general tessitura of the music will challenge any singer that chooses to tackle this piece.

The range of the piece makes it best suited for a soprano voice. Although it is feasibly within a mezzo-soprano's range, the general tessitura and climb up the scale to the high Bb₅ in mm. 16–18, which would require a very strong mezzo-soprano with ease in the top of her range. Transposition of the piece is a possibility for a mezzo-soprano however, the wide range would then extend to sit extremely low in the range, and therefore is recommended for a soprano voice.

The singer will also need to be skilled with smooth transition between registers in order to conquer the many leaps through the passaggio, as in mm. 1–2, 5–6, 16, 20, 25, 32–33, 36, 38–39, and 41. Each one of these leaps is demanding because it forces the singer to jump into a difficult area of the register. Select leaps are complicated further by

their dissonant nature. Measure 25, for example, sits directly in the *passaggio* and is a downward leap of a diminished-fourth; a mastery of the dissonant harmony as well as balance of resonance will be necessary to handle this moment of the music.

Bettina von Arnim's setting of Gretchen's prayer also demonstrates how text setting can influence the ease or difficulty of a piece. Although there are no changes to the original poetry, the division of text, emphasis of syllables and placement of vowels will challenge the singer considerably. Arnim shows sensitivity for some vocal limitations, particularly in the lower range. In m. 11 on the words "sein", "deine" and "not" the frontal placement of the tongue in preparation for the closed [e] of the [a:e] diphthong will aid the singer greatly.

The absence of dynamic and tempo markings necessitate a singer with experience and understanding of how and when to appropriately apply such musical devices. The independence of the vocal line from the piano also adds to the necessity for an intermediate or advanced singer with a strong musical ear and experience leading a performance. Although incredibly demanding, a rehearsed performance will reward the singer and pianist with the freedom to set their own tempo, explore different dynamic possibilities, and attune their musical ear.

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CHAPTER 3: “Gretchen im Zwinger” from Scene aus Goethe’s Faust (1817)
FRANZ SCHUBERT (1797–1828)

Title: “Gretchen im Zwinger” from *Scene aus Goethe’s Faust*
(alternative titles “Gretchens Bitte” or “Gretchen”)

Date of composition: May 1817

Original date/place of publication: Vienna: Diabelli & Co, 1838

Voice Type: Mezzo-Soprano or Soprano

Skill Level: Beginner to Intermediate

Schubert, Franz. “Gretchen im Zwinger (fragment) D. 564.” In *Serie XX: Sämtliche Lieder und Gesänge*, 2–4. Leipzig: Breitkopf & Härtel, 1894–95.

Gretchen.

Szene aus Goethe's „Faust“.

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

№ 596.

FRANZ SCHUBERT.

Mai 1842.

1 Sehr langsam. Stanza 1

Singstimme. Ach nei - ge, du Schmer - zen - rei - che, dein

Pianoforte. *p*

4 Stanza 2

Ant - litz gnä - dig mei - ner Noth! Das

7 Schwert im - Herzen, mit tau - send Schmerzen blickst auf zu dei - nes Soh - nes

10 Stanza 3

Tod. Zum

fp *cresc.* *f* *decresc.* *pp* *dimin.*

13

Va - ter blickst du, und Seuf - zer schickst du, und Seuf - zer schickst du hin - auf um sein' und

fp *fp* *fp*

17

Stanza 4

dei - ne Noth. Wer füh - let, wie wüh - let der Schmerz mir

fp

20

im - Gebein? Was mein ar - mes Herz hier banget, was es zittert, was ver - langet,

cresc.

23

weist nur du, - nur du al - lein, weist nur du, - nur

cresc.

26

Stanza 5 Et.

du - - al - lein! Wo -

cresc.

29 was geschwind.
hin ich im-mer ge - he, wo-hin ich im - mer ge - he, wie weh, wie weh, wie we - he wird

p *cresc.* *fz*

32 mir im Bu - sen hier! Ich bin, ach, kaum al -

p *pp* *dimin.*

35 *geschwinder werdend*
lei - ne, ich wein', ich wein', ich wei - ne, das Herz zerbricht in

cresc. *cresc.* *fz* *mf*

39 mir; ich wein, ich wein, ich wei - ne, das

p *cresc.* *cresc.* *fz*

42 Herz zerbricht in mir.

mf *p* *decresc.*

The Britten completion continues for 30 more measures.
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BACKGROUND

Title: “Gretchen im Zwinger” from *Scene aus Goethe’s Faust*

Date of composition: May 1814³⁹

Original date/place of publication: Vienna: Diabelli & Co, 1838

Franz Schubert (1797–1828) is known for his extensive contribution to the world of vocal music. Schubert composed over 600 vocal works, the majority of them *Lieder*, and many set to the poetry of Goethe. Although Schubert never met Goethe, he admired the poet greatly, and even sent Goethe musical settings of three of his poems, but he received no reply.⁴⁰

Schubert encountered Goethe’s *Faust* in 1814 and composed the famous “Gretchen am Spinnrade” that same year.⁴¹ In 1817 Schubert began writing “Gretchens Bitte” however, he never completed it, stopping the composition just before the entrance of the sixth stanza. The autograph is housed at the Goethe museum in Frankfurt.⁴² The publisher, Diabelli, added an ending C chord in an 1838 publication of book 29 of the *Nachlass*.⁴³ Because the common reasons for an incomplete work (death or illness) do not apply to this work, there are many speculations as to why Schubert left his piece incomplete. Author John Reed hypothesizes that the “operatic quality of his [Schubert’s]

³⁹ John Reed, “Gretchens Bitte,” in *The Schubert Song Companion* (Manchester: Manchester University Press, 1997), 252.

⁴⁰ John R. Williams, “A Productive Old Age,” in *The Life of Goethe* (Oxford: Blackwell Publishers, 2001), 50.

⁴¹ Brian Newbould, “1813–1815,” in *Schubert: The Music and the Man* (Berkeley: University of California Press, 1997), 39.

⁴² *Ibid.*

⁴³ *Ibid.*

unfinished *Faust* pieces suggests that he may have cherished an ambition to write an opera.”⁴⁴ Reed goes on to suggest that Schubert’s indecision and hesitation of “what comes next” may be another possible explanation for the incomplete composition.⁴⁵

Various efforts have been made to complete Schubert’s fragment, including a completion by Benjamin Britten from 1943.⁴⁶ There is very little written speculation as to why Britten chose to complete Schubert’s fragment. David Schroeder in his book “Our Schubert: His Enduring Legacy,” calls Benjamin Britten a “great Schubertian” and describes Britten’s completion as an “homage”⁴⁷ to Schubert. Most commonly, Schubert’s composition is performed as a fragment. This investigation will focus on Schubert’s composition and touch briefly on the completion written by Benjamin Britten.

⁴⁴ Reed, “Gretchens Bitte,” 252.

⁴⁵ Ibid.

⁴⁶ Otto Erich Deutsch, and Donald R. Wakeling, *The Schubert Thematic Catalogue* (New York: Dover Publications, 1995), 247.

⁴⁷ David Schroeder, “Musicians,” in *Our Schubert: His Enduring Legacy* (Lanham, Maryland: Scarecrow Press, 2009), 174.

INVESTIGATION

MUSIC

Key: Db major (with prominent modulation to A minor and Ab major)

Range: B₃–G₅ (Bb₃–G₅ in Britten ending)

Tessitura: G#₄–E₅

Tempo Indicators: *sehr langsam* (very slow), *etwas geschwind* (somewhat quickly),
geschwinder werdend (getting faster)

Time Signature: common-time

Dynamics and articulations: mostly *piano* with a few *fortepiano* markings

Length in measures: 43 in Schubert fragment (73 with Britten ending)

In addition to the key changes in Schubert's "Gretchens Bitte," the singer may find difficulty in the passaggio singing, the dynamic markings, and maintaining a smooth *legato* line over the ever-changing quality of the accompaniment. Schubert's composition briefly begins in Bb minor before shifting to the relative major, Db, in m. 4. This initial key change isn't as challenging for the singer as the shift in m. 12, which requires the voice to lead the transition; however, the Db-minor chord in the piano, is an enharmonic C#-minor chord, provides the singer with the necessary C# pickup for the transition. As seen again in mm. 17–18, in the transition to A minor, Schubert often uses the piano accompaniment to prepare the singer for a key change.

The range of the "Gretchens Bitte" is not in the extreme of either soprano or mezzo-soprano range. In m. 18, at a reflective moment in the poetry "wer fühlet, wie wühlet" (who knows, how burrows), the voice drops lower into the range; the mostly

stepwise motion of the melody will give the singer a sense of direction and will help with maintaining a steady breath flow.

The general tessitura of the piece places some of the vocal line in the *zona di passaggio*. The approach to the *passaggio* is aided by its approach, most often by stepwise motion or through small leaps. For example, in mm. 23–26 both approaches to the *passaggio* on the word “du” are handled in this manner, allowing the singer to prepare and adjust the resonant space accordingly. The vowel with which a vocalist finds comfort and ease transitioning registers will vary from singer to singer. However, the [u] or [o] vowel as in “du,” is commonly accepted as an appropriate vowel to practice register transition. Pedagogue Richard Miller designates the [o] vowel as just such a device, “The open [o]... strengthens the lower harmonies of the spectrum.”⁴⁸ Other examples of moments with a straightforward register transition occur in m. 36 and m. 40–41. The approaches to E₅ on “wein” (m. 36 and 40) are through a small leap, while the approaches to F₅ on “das” (m. 41) are part of a descending stepwise motion. Schubert seems to be aware of the singer’s limitations and his vocal melody writing reflects this sensitivity to *passaggio* approach.

Schubert’s composition poses one other challenge for the singer: the articulation and dynamic markings. For example, the piano’s texture changes drastically in m. 29 with the right hand and left hand alternating eighth notes, causing a disconnected, unsteady feeling. The voice balances the bareness of the piano accompaniment with

⁴⁸ Richard Miller, “Resonance Balancing,” in *Solutions for Singers: Tools for Performers and Teachers* (New York: Oxford University Press, 2004), 77-78.

dotted rhythms and *acciaccaturas*. In his book, “The art of singing.” W. Shakespeare states that the purpose of the acciaccatura is to “give the following note a marked accent.” In order to accurately perform these embellishments without a glottal attack, the accents should be executed using breath energy rather than initiating them in the throat which is an unhealthy maneuver.

Schubert’s dynamic markings, although written in the piano line, should be considered and applied to vocal melody as well. Although “a singer’s register transitions can vary slightly,”⁴⁹ the top of the mezzo-soprano passaggio, according to Clifton Ware, lies around E₅. The dynamic changes often occur in this area of register change, which can cause an inexperienced singer to force air at the sound in an attempt to create volume. Measure 4, for example, has a *fp* marking on the word “meiner” (my); because the dynamic marking is on a leap up from a B_{b4} to E_{b5}, the singer should allow the resonance and the unaffected narrowing in the passaggio to create the *fp* dynamic, rather than compel a forced loud sound. The same technique is applicable to the word “Vater” (father) in m. 13 and “Hilf” in mm. 57–58 (in Britten’s completion). In general, the range of the piece spans over an octave and a half and will require a singer who can efficiently and seamlessly transition between chest and head registers.

Britten’s completion of the composition picks up at m. 44 in the dominant key of A_b major with a more Brahmsian texture in the piano. In general, Britten uses many of the same qualities in the piano accompaniment as Schubert, leaving the *legato* texture to the vocal melody line. The vital change for both pianist and singer occurs at Gretchen’s outcry “Hilf” (help) in mm. 57–59 [Example 1]. These three measures stop the musical

⁴⁹ Ware, *Basics of Vocal Pedagogy*, 121.

action, which (until this moment) has been continuous. Rather than forcing a fuller sound, the vocalist should allow the piano accompaniment to drive the tension in mm. 57–58 and permit the natural descent of the vocal line in m. 59 to create a dramatic effect.

Example 1 Benjamin Britten, "Zwinger," mm. 57–60⁵⁰

57
Hilf! Hilf! Hilf! Hilf!
Help! Help! Help! Help!

59
Ret - te mich von Schmach und Tod!
Res - cue me from shame — and death!

ff
fz
p

TEXT

Schubert's "Gretchens Bitte" is an incomplete work, omitting verses 6–8, whereas Benjamin Britten's ending completes the poetic setting. In both Schubert's fragment and Britten's ending, there are some moments of text repetition. Repeated is "weisst nur du, nur du allein" in mm. 23–26, "wohin ich immer gehe" in mm. 28–30 and "ich wein', ich wein', ich weine, das Herz zerbricht in mir" in mm. 35–43. The voiced consonants [v] and [ts] found in almost each reiteration of the poetry help with projection and bring

⁵⁰ Franz Schubert and Benjamin Britten, "Gretchens Bitte," in *Scene aus Goethes Faust: für hohe Stimme und Klavier* (London: Faber Music, 1998), 4–11.

emphasis to the repeated lines. Clifton Ware outlines the purpose and benefit of using consonants as an aid in emotional expression:

Consonants carry more “information” than do vowels since they clarify and reveal the meaning and expressive power of languages. Consonants also aid in voice projection by generating positive noise in the acoustic spectrum. The power of consonants to add meaning can be quickly demonstrated by speaking a sentence or singing a phrase of a song text on only vowels.⁵¹

Schubert utilizes a great deal of text painting in order to make the music mimic or depict the meaning of the poetry. The word “gnädig” [ˈgneːdɪç] in m. 4 translates as “mercifully” and is set on a descending stepwise melody line, imitating a gentle or merciful approach from the Virgin above. The [ɛ] vowel of “gnädig” may need to be modified toward a more closed [e] to give the singer the appropriate forward resonant space to transition through the passaggio. The leap up from Ab₄ to Gb₅ on “Blickst auf” (gaze upwards) [blikst ʔaːof] in mm. 8–9 is a direct example of text painting. The consonant cluster [kst] before the leap to Gb₅ may pose a challenge for the singer. The vocal solution is for the singer to use the aspirate [t] consonant to help initiate the open [a] vowel of “auf.”

G₅ is the highest note of the melody; it occurs numerous times throughout the piece and each time is approached by a leap, which could be troublesome for an inexperienced singer. For optimum resonance, the vocalist must modify the closed or back vowels towards a more open vowel; for example the close-mid [ə] of “wehe” (pained) [ˈveːə] in m. 31 should be altered to an open [œ] vowel, positioned high and front on the palate. The lowest note of the piece is B₃ in m. 20 on the word “im” (in) [ˈim]; here the tall [ɪ] vowel will need to modify closer to a closed [i]. The lowest note in

⁵¹Ware, *Basics of Vocal Pedagogy*, 171.

Britten's completion is a Bb₃, which occurs one time on the word "und" (and) [ʔʊnt] in m. 59. This is possibly the most demanding measure of the piece as the melody spans an octave and a half within one measure. The [ʊ] vowel of "und" may need to be closed toward an [u] to help the singer with resonance in this low range.

DRAMA

Through the juxtaposition of a legato vocal melody with a more disjunct piano accompaniment, Schubert creates the impression of a calm, prayerful dialog over an agitated heartbeat. As Gretchen comes to the statue of the Mater Dolorosa in prayer, Schubert uses stepwise motion in the middle of the vocal register to keep her melody very tranquil. In contrast, the piano accompaniment can be considered a representation of Gretchen's heartbeat and inner dialog. In mm. 6–10, the piano's texture changes to *staccato*, perhaps representing the "Schwert im Herzen" (sword in your heart). This change in texture can also be interpreted as mimicking Gretchen's own pain as the poetry recounts Jesus' death and pictures Mary's suffering. In mm. 10–12 the right hand of the piano repeats a falling half-step motif, which can be interpreted as sighing or sobbing. In mm. 29–43 the heartbeat motif of the piano returns at a faster tempo (*etwas geschwind*) and uses a thicker texture of triads and seventh chords. The pianist should not overpower the singer's legato line, which could entice the singer to push or force the sound.

Throughout the *legato* melody, Schubert reveals small moments of distress by the use of leaps and embellishments. The *acciaccaturas* in mm. 29–30 can be understood as hiccups: an outcome of Gretchen's weeping. Similarly, the leaps from A₄ to the triplet decent from G₅ in mm. 37 and 41 are indicative of uncontrolled sobs. The slow half-step

rise between mm. 57–58 in Britten’s ending may be representative of Gretchen’s controlled agitation. Although these gestures are minimal, the singer who adheres to them will be able to use Schubert and Britten’s musical language to personify Gretchen’s pain.

The use of text repetition by both Schubert and Britten is essential to the dramatization of this piece. For example, mm. 14–15 repeat the word “Seufzer” written first as an ascending line, then repeated as an octave leap and a stepwise descending line; this reiteration can be indicative of a musical representation of a sigh. Perhaps Gretchen herself is sighing as she prays because she is unsure of her words. The repetition of “wohin ich immer gehe” (wherever I go always) in mm. 29–30 could be one of conviction, as if Gretchen is trying to persuade Mary of her suffering. By recognizing how each repetition is altered, the singer will be able to convey a dramatic motivation for the reiteration.

If performed as a fragment, Schubert’s composition seems to lead to a climax in the final eight measures (mm. 36–43). In m. 36 the tempo accelerates significantly with the marking *geschwinder werdend* (getting faster), and the dynamics are changed in every measure with growing *crescendos* and *forzando* markings. Additionally, the text of the fifth stanza, Gretchen’s first-person account of her misery, matches the climactic quality of the quickened tempo and ardent dynamics. With the addition of Britten’s ending, Schubert’s climax loses some of its spectacle. The shift to Ab major in m. 44 is marked *Ruhig* (peaceful). This change of tempo united with the slow, arpeggiated chords of the piano, seems to minimize the excitement of the previous eight measures. In his completion of Schubert’s piece, Britten follows the poetic rhythm and places the climax of the composition at the first line of the eighth stanza (mm. 57–60). Measures 57–58

provide a stop in the melodic motion and lead to the extreme outcry “Rette mich von Schmach und Tod!” in m. 59. This moment presents as one of the most vocally challenging within the piece. The resolution after the climax in mm. 59–60 brings the return of Schubert’s opening five measures, and elegantly bookends the drama of the scene.

PERFORMANCE PRACTICE

Voice Type: Mezzo-Soprano or Soprano

Skill Level: Beginner to Intermediate

Approximate Performance Length: 4.50 (Schubert Fragment) 7.20 (with Britten ending)

Schubert’s composition lends itself to a beginner singer who is looking to work on transitioning registers and creating dramatic intent, or an intermediate singer who wishes to show off their mastery of these skills. Although the melody line sits often in the *zona di passaggio*, Schubert’s understanding of the female voice and sensitivity to the *passaggio* approach will aid both a beginner and intermediate singer greatly. The prepared shifts between key areas will aid an inexperienced singer who is not comfortable in leading these transitions.

The challenges of the piece are few; however, the leaps and lower range will exercise the vocalist’s use of resonant space and breath management while the tempo changes will employ the vocalist’s ability to lead. For example, mm. 29–30 are marked *etwas geschwind*, and primarily the singer leads the change of tempo. The *acciaccaturas* in these two measures will also test the singer’s vocal flexibility, and should be executed

using breath, rather than initiating them with a glottal attack from the throat. Britten's completion adds further difficulty for the singer. Measure 59 will be among the most challenging moments, spanning an octave and a half within one measure, which dictates an intermediate-level singer or a beginner singer with a firm grasp on transitioning between registers.

Dramatically, Schubert's composition challenges the singer to comprehend and acknowledge the contrast of the legato vocal melody against the disjointed "heartbeat" accompaniment of the piano. A beginner or intermediate singer will easily discover that Schubert's repeated text and Britten's many dynamic markings help to dramatize Goethe's text. Because the difficult moments are few, this composition is an excellent assignment for a young or intermediate singer. The piece can be performed with or without Britten's ending, and would fit very well into a recital set of Goethe pieces.

CHAPTER 4: “Zwinger” from *Gesänge aus Goethes Faust* (c. 1820)
CONRADIN KREUTZER (1780–1849)

Title: “Zwinger” from *Gesänge aus Goethes Faust*

Date of composition: unknown

Original date/place of publication: Vienna, early 1820s⁵²

Voice Type: Mezzo-Soprano or Soprano

Skill Level: Beginner to Intermediate

Kreutzer, Conradin. "Zwinger (Gretchen): Ach, Neige, Du Schmerzensreiche." In *Gesänge aus Goethe's Faust: Musik Gesetzt in Begleitung des Pianoforte*, 88-91. Wien: Witzendorf, 1844.

⁵² Ruth O. Bingham, “The Early Nineteenth-Century Song Cycle,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 110.

Gretchen.

Adagio. Stanza 1 (In der Mauerhöhle ein Andachtsbild der MÄTER DOLOROSA — Blumenkrüge davor.)
(Gretchen streckt frische Blumen in die Krüge)

Ach, nei = ge,

du Schmerzwei = che dein Antlitz gnädig

nei = ner

Noth, dein

Piano-Forte

Stanza 2

Antlitz gnädig mei = ner — Noth!

Das Schwer im Her = zen mit tausend Schmerzen blickst du

16

Stanza 3

auf zu deines Sohnes Tod.

Zum Va = ter blickst du

und

Seuf = zer schickst du hin = auf um

22

sein und dei = ne Noth.

Zum Va = ter blickst du und

27

Seuf = zer schickst du hin = auf um sein und dei = nen Sohn.

cresc. *f* *dim.*

34

stanza 4
Agitato molto

Wer füh = let, wie wüh = let der Schmerz mir im Ge = bein?

Was mein

mp *cresc.* *f*

Stanza 5

38
armes Herz hier ban = get, was es zit = tert, was ver = lan = getweist nur du, nur du al = lein. Wo =
p

44
hin ich immer ge = he, wie weh, wie weh, wie wehe wird mir im Bu = sen hier! Ich
f *cres:* *dim:*

51
bin, ach, kaum al = lei = ne, ich wein', ich wein', ich wei = ne, das Herz zerbricht in mir, das
f *cres:* *e string:* *dim:* *p*

BACKGROUND

Title: “Zwinger” from *Gesänge aus Goethes Faust*

Date of composition: unknown

Original date/place of publication: Vienna, early 1820s⁵³

Conradin Kreutzer (1780–1849) began his musical studies early in his life; by the age of nine he was studying theory and organ at the Benedictine monastery in Zwiefalten. His musical concentrations were temporarily diverted when he began studies in law at the University of Freiburg; however, after the death of his father in 1800, Kreutzer shifted his focus back to music. In 1804, Kreutzer travelled to Vienna where he gave music lessons and concerts as a way to support himself. It is here that he also met and worked briefly with Haydn. From 1811 to 1816, Kreutzer spent time in Stuttgart where two of his operas, *Konradin von Schwaben* and *Fedora* were received successfully. While in Stuttgart, he also worked as *Hofkapellmeister*, but returned to Germany in 1816 to further his knowledge of other works, particularly the poetry of Johann Ludwig Uhland. Uhland was considered “one of Germany’s foremost lyricists”⁵⁴ and would be very influential on Kreutzer’s future compositions.⁵⁵

In the early 1820s, Kreutzer worked as Kappelmeister for Prince Carl Egon of Fürstenberg and it was during this time period that his *Gesänge aus Goethes Faust* were published. Kreutzer was seeing some success in the production of his operas, and

⁵³ Ibid.

⁵⁴ *Grove Music Online*, s.v. “Kreutzer, Conradin,” by Peter Branscombe, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/>.

⁵⁵ Ibid.

presumably his song cycle was also well received, as scholars acclaim him as “one of the most prominent Lied composers of his time.”⁵⁶ Kreutzer departed from traditional traits of the Lied and worked toward a more unified concept of text and music by “abolishing the customary returns of motive and key structure, and eliminating the preludes and postludes that were customarily heard between pieces [of a song cycle].”⁵⁷

The “Zwinger” scene is no. 19 of 22 pieces in Kreutzer’s *Gesänge aus Goethes Faust*. Because it is written for voice and piano, “Zwinger” could be performed as a solo work or as part of a Goethe set on a recital.

⁵⁶ Bingham, “The Early Nineteenth-Century Song Cycle,” 106.

⁵⁷ Ibid.

INVESTIGATION

MUSIC

Key: G major (with prominent modulation to G minor and E minor)

Range: D₄–G₅

Tessitura: G₄–D₅

Tempo indicators: *Adagio*, *Agitato molto*, *Lento a Piacere*

Time Signatures: 2/4 time (with shift to common time in m. 34)

Dynamics and articulations: Many dynamics that vary every few measures.

Length in measures: 82

The “Zwinger” movement of Kreutzer’s *Gesänge aus Goethes Faust* begins in a hymn-like manner; the religious text is accompanied with tonic and dominant G-major triads in the piano. The vocal melody is doubled by the right hand of the accompaniment, furthering the hymn quality and giving the singer support in the opening stanza. As the music shifts between keys, the voice often leads the change. In mm. 13–17, when Gretchen begins to describe the sword in Mary’s heart, the music modulates to the parallel G minor. The voice and piano arpeggiate the tonic triad, and although the vocal line is doubled by the piano, it will necessitate a singer with a good ear to help lead this transition of key. In m. 34, the mood, key, and tempo all transform dramatically. Marked *Agitato molto*, the voice and piano simultaneously transition to the relative key E minor, and although the piano is pulsating an E bass, the voice is left alone in its melodic line. Although these key shifts (m. 13 and m. 34) are to the parallel minor (G minor) and

relative minor (E minor), they can be a demanding ear training exercise for an beginning singer who is accustomed to preparation and anticipation of key change in the piano.

The range and tessitura of the piece do not push the boundaries of either the soprano or the mezzo-soprano register. The approach to the highest note, G₅, is always by stepwise motion (m. 21 and m. 28). This stepwise approach allows the singer to more accurately track vowel modification and resonance, thereby making the highest note of the piece straightforward and accessible. The melody spends an abundance of time in the soprano's and mezzo-soprano's *passaggio* range, the top of which is usually designated to be around F₅ for a soprano and E₅ for a mezzo-soprano.⁵⁸ It should be noted that the *passaggio* does not occur at one specific note, but instead is a transition zone, usually encompassing up to three or four notes depending on the singer. Pedagogue Richard Miller states, "the pedagogic aim should be to unite the registers."⁵⁹ To follow Richard Miller's quote, a mezzo-soprano will face greater adversity in uniting the registers in this piece because the mezzo-soprano *passaggio* sits lower, and the majority of the melodic line falls within this *passaggio* zone.

The many dynamic and stylistic markings will help the singer with dramatizing and conveying emotional transitions. Measures 17–18 on the text "Zum Vater blickst du" (To his Father you look) is marked *dolce*, meaning sweetly. Three measures later, a crescendo moves the dynamic from *piano* to *forte*, giving the singer time to let the sound blossom while giving a sense of direction to the line. The *Agitato molto* (very agitated) section has a slow crescendo in the piano spanning from mm. 35 to 36, the voice joins this increase of volume in m. 36. This marked *crescendo* will help the performers build

⁵⁸ Miller, *Training Soprano Voices*, 25.

⁵⁹ *Ibid.*, 26.

the agitation of the questioning text, “Wer fühlet, Wie wühlet, Der Schmerz mir im Gebein?” (Who can feel, how burrows, the pain in my very bones) by means of dynamics as well as tempo.

One of the most challenging musical moments occurs near the end of the piece in mm. 66–69 on the text “Hilf! rette mich vor Schmach und Tod” (Help! Rescue me from disgrace and death!). The singer is left to navigate the leaping vocal line with only a single chord per measure in the piano. The piano has two *fp* markings in mm. 68–69, which could cover the singer this low in the range. The pianist should be wary to adjust the volume of the *fp* to the voice of the singer, so that the text and notes are heard. This most challenging moment of the eighth stanza will require a vocalist with a strong musical ear and the confidence to lead this transition of harmonies.

TEXT

Kreutzer’s setting is liberal with Goethe’s text, omitting entire stanzas of poetry. Stanzas six and seven, which give insight into the background of Gretchen’s personal suffering, are omitted entirely. In these omissions, Gretchen describes her flowerpots “die Scherben von meinem Fenster” (The flower-pots before my window) and her misery and loneliness, “Saß ich in allem Jammer, In meinem Bett schon auf” (Sat I in complete misery in my bed already). As outlined in chapter one, these stanzas are in a different rhyme form (ABAB) than the preceding poetry, and provide a more placid moment amidst Gretchen’s many outcries. By omitting this part of the poem, Kreutzer directs the poetry’s focus on the relationship between Gretchen and Mary.

There are numerous text repetitions in Kreutzer's setting of Gretchen's prayer, beginning with mm. 4–10, "dein Antlitz gnädig meiner Not" (Your face mercifully on my distress!). The first statement (mm. 4–7) has the melody begin with a leap, fall then rise, whereas the repetition (mm. 7–10) of Gretchen's plea rises then falls, approximating an inversion. The singer should note and differentiate dramatically between the two statements of text. Similarly, the second repetition occurs in mm. 17–23 and mm. 24–30 on the text "zum Vater blickst du" (To his Father you look). This repetition is almost exact and will create a greater challenge differentiating between the two statements in mm. 17–30, because both text and melody are repeated. The singer will need to use the emphasis of words to separate the repetition here, perhaps giving emphasis to "Vater" (Father) the first time and "Blickst" (gaze) the second time. There is one small change to these repetitions in mm. 17–30, the final word of the stanza in m. 30 is changed to "Sohn" (son). This change can alter the meaning of the repetition, rather than sending sighs to God's and her misery, (Hinauf um sein' und deine Not), Mary is sending up sighs, or prayers for her son. If Gretchen is interpreted to be emulating Mary, perhaps she is also sending up prayers for her unborn child. Measures 55–61 repeat the text "Das Herz zerbricht im mir." (My heart is breaking.). The first statement (mm. 55–57) repeats each note in its chromatic descent, which creates the sensation of slowing down without changing the tempo. Rests that break up the second (mm. 57–59) and third statements (mm. 59–61), are an example of text painting, what could be said to be Gretchen's heart breaking; the singer can use these rests to symbolize Gretchen's breathlessness. The second statement (mm. 57–59) is ornamented and the line moves up the scale, while the third statement (mm. 59–61), is similar to the first and ends on the tonic; it is the

responsibility of the singer to ensure that each repetition of the text has a different dramatic purpose. There is no incorrect interpretation of these repetitions, however the recurrence must be dramatically meaningful to Gretchen's story.

Kreutzer shows sensitivity to the singer's potential limitations by the way he sets the text. For example, the first two statements of the fourth stanza (mm. 34–35), “wer fühlet” (Who can feel) and “wie wühlet” (how burrows) have, what are known as, labiodental consonants [v] and [f]. Richard Miller states that a pair of labiodental consonants can be of value for two significant reasons:

1. Attention is diverted away from the pharynx and the larynx and;
2. The tongue is placed in contact with the inner surface of the lower front teeth, where it belongs for all subsequent vowels and for a large number of consonants.⁶⁰

As a voiced consonant, the labiodental [v] especially should be sounded on the pitch. These labiodental consonants are placed in the easier, speaking range and will aid the singer not only in pure vowel production but also in dramatization of the text. The highest note of the piece, a G₅, (mm. 21 and 28) is not sustained and is not exceedingly high in the singer's range. Poetically, it falls on a word of little importance “um” (to) [ʔʊm]. The purpose of the high note is melodic; it is a rhythmical upbeat and an extension of the phrase, while the real word of focus is on the previous F#₅ of “hinauf” (up) [hɪn. 'a:ɔf]. The transition from the [a] vowel to the [ʊ] vowel of “um” could be problematic, as the [a] vowel is a front/open vowel and the [ʊ] is a back close vowel. The ideal solution would be for the singer to slightly modify the [ʊ] to a more open [ɑ] vowel.

Again, Kreutzer's thoughtful text setting prepares the singer well for the lowest note, a D₄ in m. 69 on the word “Tod” (death) [to:t]. The closed/mid [o] vowel of “Tod”

⁶⁰ Miller, *Training Soprano Voices*, 103.

will help the singer with resonance lower in the range. The approach from the G₄ “und” (and) [ʔont] smoothly transitions from the close/mid back vowel [ʊ] to the close/mid vowel [o], assisting the register transition from lower middle register to chest register.⁶¹ Overall, the text setting of Kreutzer’s composition is undemanding; it is in an easy speaking range and is complicated mostly by its repetitive nature.

DRAMA

Kreutzer’s composition establishes a strong connection between Gretchen and Mary through accompaniment, text-painting and dynamics. The piano’s opening triads (which are reminiscent of church hymns) create a sacred ambiance in which Gretchen begins her prayer. The correlation between Gretchen and Mary is evident in mm. 7–10 when the melody descends from a “heavenly” upper vocal register to an “earthly” lower middle register on the words “dein Antlitz gnädig meiner Not” (your face in mercifully on my distress).

In m. 13, Gretchen refers to the sword piercing Mary’s heart; a familiar portrayal of the Mater Dolorosa shows her heart pierced by seven swords. The piano plays *staccato* arpeggios, while the melody sings dotted rhythms, which could be representative of the knife-like wounds in Mary’s heart. This connection to Mary is important for the singer to recognize as it is emphasized throughout the piece; for example, in mm. 27–28 the melody leaps up on the word “Hinauf” (up) to mimic Mary’s upward gaze.

Kreutzer combines tempo, dynamic, and texture to produce a dramatic effect. In m. 34, the piano and voice change tempo to *agitato molto*, meaning very agitated or

⁶¹Ware, *Basics of Vocal Pedagogy*, 122.

restless. The piano texture adds to the tension with a bass line playing *staccato* eighth notes against a repeated alternating sixteenth-note pattern in the right hand. The phrasing of the melody line is broken by rests, as though each utterance is filled with anxiety; a *crescendo* extending over three measures helps reinforce the nervous and apprehensive atmosphere (mm. 34–36). Because this anxious music is written in the middle voice of the vocal register, the singer has more liberty with consonants and pure vowels as a means to generate dramatic effect. When emphasized, the labiodentals consonants [v] and [f] will also add to the dramatic intensity of the phrase.

The gripping excitement of stanzas four, and five is brought to a sudden halt in m. 65 at the *più lento* (very slowly) marking. The piano texture shifts from an eighth-note pattern to long whole-note chords, and the melody slows to *lento e piacere* (slow and peaceful). As described in chapter one, this is a climactic moment of poetry, and it is ironically set to be a serene moment. The piano prepares the transition with solitary chords and the melody is set in the middle voice, signifying a return to the peaceful, prayerful Gretchen. By giving attention to Kreutzer’s dynamics and tempo markings the singer will be able to create the necessary peaceful atmosphere in this unusual moment.

PERFORMANCE PRACTICE

Voice Type: Mezzo-Soprano or Soprano

Skill Level: Beginner to Intermediate

Performance Time: 4:00

Kreutzer’s “Zwinger” is an excellent exercise in ear training for younger singers who wish to show flexibility and master dramatization of a character. Due to the narrow

range and tessitura, this piece is best suited to either beginner or intermediate mezzo-sopranos or sopranos when it is sung on its own. However, if sung as part of Kreutzer's *Gesänge aus Goethes Faust*, the range of the whole work (which demands flexibility and a well-trained ear) makes the role of Gretchen most appropriate for a mezzo-soprano.

The piece does not extend into the extremes of the mezzo-soprano vocal range; however, a thorough study of vowels in the passaggio and lower register will be fundamental to a high-quality performance. An excellent exercise in dramatization, the repetitive text in “Zwinger” provides the singer with the opportunity to develop her theatrical ability. The many prospects for emotional development will help an inexperienced performer who has not had much practice with staging or exploring the emotional intent within a piece. The numerous dynamic and stylistic markings will aid a younger performer in identifying moments of extreme emotion.

For a young singer, the challenge of “Zwinger” presents itself mostly in the harmonies and isolation of the melodic line, specifically the vocal entrances in m. 13 and m. 34 and the unaccompanied entrance of the eighth stanza (mm. 66–69). The piece will require for the vocalist to lead and transition through unexpected harmonies without much assistance from the piano accompaniment. However, the unsupported moments (such as mm. 66–69) of the vocal line will exercise the singer's ear and compel her to understand and take command of the melody.

CHAPTER 5: “Ach neige, du Schmerzenreiche” (c. 1820)
BERNHARD KLEIN (1793–1832)

Title: “Ach neige, du Schmerzenreiche”

Date of composition: unknown

Original date/place of publication: around 1820

Voice Type: Mezzo-Soprano or Soprano

Skill Level: Beginner to Intermediate

Goethe, Johann Wolfgang von, and Max Friedländer. "Ach Neige, Du Schmerzenreiche."
In *Gedichte von Goethe in Kompositionen*. Vol. 2, 48-51. Weimar: Verlag der
Goethe-Gesellschaft, 1896

34. Gretchen.

Ach neige, du Schmerzensreiche!

Aus Faust.

Gedichtet 1774.

Bernhard Klein (1793-1832).

1 Adagio.

6 Stanza 1 *p*

Ach nei - ge, du Schmer - zen - rei - che, dein

11 Ant - litz znä - dig mei - ner Noth, mei - ner Noth!

16 Stanza 2

Das Schwert im Her - zen, mit tau - - send Schmer - zen blickst

21 Stanza 3

auf zu dei - - nes Soh - nes Tod. Zum Va - ter blickst du,

und Seuf-zer schickst du hin - auf um sein' und dei - ne Noth!

31 Stanza 4

Wer füh - - let, wie wüh - - let der Schmerz mir im Ge -

bein? Was mein ar - mes Herz hier ban - get, wie es zit - tert, was ver -

lan - - get, weisst nur du, nur du al - -

43 Più mosso.

Stanza 5

lein! Wo - - hin ich im-mer

48

ge - he, wie we - he, wie we - he, wie we - he wird mir im Bu - sen

ritard.

col canto

53

hier! Ich bin, ach! kaum al - lei - ne, ich

59

wein', ich wein', ich wei - ne, das Herz zer - bricht in

64

mir. Die Scher - ben vor

p dolce

Stanza 6

69

mei - - nem Fen - ster be - thaut' ich mit Thrä - - nen_ ach! als ich am

75

frü - - hen Mor - - - gen dir die - se Blu - - men brach.

81

Stanza 7

Schien hell in mei - ne Kam - mer die Son - - ne früh her - auf, sass

Stanza 8

86

ich in al - lem Jam - mer in mei - nem Bett' schon auf! Hilf,

91

helf, ret - te mich von Schmach und Tod!

96

Tempo I.

Ach nei - ge, du Schmer - zen - rei - che, dein Ant - litz

103

gnä - dig mei - ner Noth, mei - - - ner Noth!

BACKGROUND

Title: "Ach neige, du Schmerzenreiche"

Date of composition: unknown

Original date/place of publication: around 1820

Very little is written about Bernhard Klein's compositional work; he is coined as one of "the most important composers of sacred oratorio in the first half of the [nineteenth] century,"⁶² and is commended as a composition teacher and developer of the *Jüngere Liedertafel* (a group of 25 men in Berlin who composed and performed works for each other).⁶³ In his early years Bernhard Klein worked as a conductor and composer in Cologne before moving in 1818 to his eventual home in Berlin to study with Carl Friedrich Zelter. Sometimes called the "Palestrina of Berlin,"⁶⁴ Klein composed primarily choral works, masses and oratorios; he also wrote over 100 Lieder, principally set to the text of his favorite poet and contemporary, Wilhelm Müller. Richard D. Greene reveals Klein enjoyed a clear, syllabic style setting that was sometimes criticized by composers including Schumann,⁶⁵ possibly for its simplicity and lack of character.

Although it is apparent that Klein set Goethe's poetry, he has no documented interaction with the poet. Conversely, Klein's teacher, Carl Friedrich Zelter, had a very close relationship with Goethe. For unknown reasons, Zelter dismissed Klein and it is

⁶² *Grove Music Online*, s.v. "Germany," by John Kmetz, et al, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/>.

⁶³ *Grove Music Online*, s.v. "Berlin," by Heinz Becker, et al, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/>.

⁶⁴ *Grove Music Online*, s.v. "Klein, Bernhard," by Richard D. Green, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/>.

⁶⁵ *Ibid.*

speculated that Klein never felt comfortable interacting with Goethe as a result of this conflict.⁶⁶ “Ach neige, du Schmerzenreiche” is not part of a known cycle, nor is there a known date of composition. It can be assumed that Klein was introduced to Goethe’s work through his teacher Zelter, sometime after his move to Berlin in 1818, and before his retirement in 1829.⁶⁷ Author Carl Koch cites an 1820 review of Klein’s “Ach neige, du Schmerzenreiche,”⁶⁸ placing this work sometime in the middle of Klein’s compositional career.

⁶⁶ Goethe and Friedlaender, *Gedichte von Goethe in Kompositionen*, 139.

⁶⁷ Greene, “Klein, Bernhard”

⁶⁸ Carl Koch, *Bernhard Klein (1793–1832) Sein leben und Seine Werke. Ein Beitrag zur Musikgeschichte, im Besonderen Berlins* (Diss, Leipzig, 1902), 49.

INVESTIGATION

MUSIC

Key: A minor (with prominent modulation to E major)

Range: G₄–F₅

Tessitura: B₄–D₅

Tempo Indicators: *Adagio*

Time Signatures: common time (with shift to 3/4 in m. 43)

Dynamics and articulations: wide range (*piano*, *forte*, *crescendo/ decrescendo*, accents)

Length in measures: 108

Bernhard Klein's setting of "Ach neige, du Schmerzenreiche" provides limited compositional challenges for the singer. There is minimal chromaticism, only a few changes of time signature, and most of the melody follows a stepwise motion, while the chords in the piano often support the voice. The biggest challenge for the singer will be the *passaggio* singing, including a few leaps into the *passaggio*.

The piano introduces the melody of the first stanza in mm. 1–6, helping the singer with the entrance. The singer can rely on the stepwise motion of the melody to help with an easier transition through register shifts and any possible ensuing resonance issues. In Stanza 3 (mm. 24–30), when Gretchen addresses the Virgin Mary's relationship with God, the piano creates a sense of tension (m. 24) through an A# diminished-seventh chord. The anxiety of the moment is increased by the harmonies, with the piano moving to an E dominant-seventh chord (m. 25) to an A-major chord (m. 26) before returning to the A# diminished-seventh chord. The singer can use the harmonies of the piano to help

with the vocal line; although the melody is not doubled, the chords in the piano introduce the singer's notes. In the course of all these changing harmonies, the rhythm remains unchanged, allowing the harmony and melody to express the shifts in emotion. The rhythmic pattern of the piano accompaniment is very steady throughout the first 42 measures of the piece, employing a one-bar pattern that may be used to represent Gretchen's heartbeat. The pattern remains unchanged until the conclusion of the fifth stanza (m. 43). At this point, the time signature changes to 3/4 time and the rhythm shifts to a slightly altered "heartbeat" motive. By giving the piano this repetitive pattern, Klein allows the singer's melodic line to paint the agony portrayed in the text over a perpetual heartbeat rhythm. The singer's task therefore, will be to maintain a legato line and give direction to the melody through a supported and intelligent use of breath.

Written mostly in the singer's middle range, the piece does not test many vocal extremes, however, the general tessitura sits between B₄ and D₅, which begins to enter the *zona di passaggio*, especially for the mezzo-soprano voice. Often, the *passaggio* is approached by small leaps or stepwise motion. These stepwise and small leap approaches into the *passaggio* will assist in balance of registers and should not be troublesome. There are, however, a few leaps into the *passaggio* that will challenge the singer; m. 20 on the word "Schmerzen" (pains), mm. 70–71 on the word "Betaut" (bedewed), m. 76 on the word "Morgen" (morning), and in m. 86 on the words "ich, im" (I, in). The leaps are all from a closed/forward vowel to an open vowel. In order to have a smooth transition between registers, the singer will need to maintain the forward resonance of the lower note vowel as they leap into the *passaggio*. In general, the range of the piece is in middle voice for a soprano and veers towards the *passaggio* range for a mezzo-soprano.

The varying dynamics and accent markings (particularly in the fifth, sixth and eighth stanzas) provide both the singer and pianist with an added level of character insight that will help them understand and convey Gretchen's emotional changes. For example, in m. 52 is written a *ritardando* and *decrescendo* on the text "im Busen hier" (here inside my heart). The singer should use the held B₄ to *decrescendo* and create the sense of Gretchen's pained heart. The accents in m. 56, and mm. 58–60 are on the emphasized syllable of the words, this will help the singer with clarity of text as well as dramatic intention. The most troublesome dynamic marking may be the *sf* in m. 92 on "rette mich" (save me). The singer should use the rolled [r] of the word "rette" to help initiate the breath energy and avoid a forced sound.

TEXT

Klein alters the text of Goethe's original poetry by incorporating repetitions and breaks to the poetic line. The first instance of repetition is at mm. 12–15, on the text "meiner Noth" (my distress). The two statements of the same words are drastically different: the first statement (mm. 12–13) is part of a stepwise descending musical line, while the reiteration (mm. 13–15) is set on a sustained D₅, which allows the singer time to develop the vowel [a]. The suspension is resolved with a downward leap of a diminished-fifth from D₅ to G₄[#], a difficult maneuver for a younger singer with an untrained ear. The singer should listen for the G₄[#] in the piano to help with this leap. By stating this text a second time to a different melodic line, Klein gives the singer the opportunity to bring greater emphasis and dramatic meaning to Gretchen's suffering and misfortunes. Interestingly, this exact same text and setting is repeated identically in mm.

103–106. This identical repetition gives a sense of both closure and uncertainty.

Musically, a recall of the opening line is a common form of finale, however, dramatically the listener is left wondering whether Gretchen has found her answer, or is still searching for it as she was in the beginning.

The only other repetition of the text is in mm. 90–91, on the word “Hilf” (help). Klein composes a voice exchange between the melody and bass line in this repetition to prolong a G# diminished-seventh chord. At the moment of this voice exchange, a combination of accents and a rising soprano line create a sense of tension, which the singer and pianist should highlight as it is a realization of an anxious outcry.

In m. 11, Klein places a rest after “dein Antlitz” (your face). This is an unusual spot to break the line of the phrase; similar instances of unexpected disruption are seen in the fourth stanza (mm. 39–43) and the beginning of the fifth stanza (mm. 46–53). These pauses are not set according to the punctuation or rhythm of the poetry, and therefore create the sense that the words are unplanned. This allows the singer to treat the text as individual or spontaneous ideas; as though each pause is time in which the character acquires her next thought. In contrast, the rests that follow in mm. 59–60 are on commas and therefore, part of the rhythm of the poetry and more expected places for pause.

Nevertheless, they could be used as a dramatization of Gretchen’s sobs.

Examples of text painting are heard throughout the piece: in mm. 27–28 on the words “hinauf” (up) the melody imitatively leaps upward a perfect fourth; in mm. 49–51 the melodic line falls on the word “wehe” (woe) in half-steps: a potential replication of a lament. Subsequently in mm. 93–94 the melody falls a perfect fifth on the word “Tod” (death), likely symbolizing the depth of the grave.

Because the tessitura of the piece rests mostly in the middle voice, diction and vowel placement should not be an issue for the singer. The highest note of the piece (an F₅) is in m. 63 on the word “zerbricht” (breaks) and in m. 92 on the word “rette” (help). Both instances of the high note are on tall open vowels, [I] of “zerbricht” and an open [ɛ] of “rette.” The vowels of these words allow the singer to maintain a tall, open resonant space and, for this reason, should not infringe on the vocal line. The lowest notes of the piece on the words “Kammer” (room) and “die” (the) are a G₄ in m. 83. These repeated low notes lie in the middle voice and should also not pose a problem for the singer. This G₄ in m. 83 is approached by and left by leap on the word “Sonne” (sun). The [m] of the word “Kammer” and [z] of “Sonne” are nasal and voiced consonants, respectively. Pedagogue Richard Miller describes nasal consonants as “widely used balancing agents...because they elicit strong sensations.”⁶⁹ The consonant [z] is a voiced dental consonant,⁷⁰ meaning it is formed at the teeth and will create a physical “buzz” sensation for the singer. Nasal consonants such as [m], and voiced dental consonants like [z], provide the singer with physical vibrations in the resonating cavity and thereby help the singer navigate transition of register.

DRAMA

The drama of Klein’s setting can be found in its even rhythmic composition, as though Gretchen is desperately attempting to maintain her composure in the face of her volatile emotions. Because the piano can be used as a personification of Gretchen’s

⁶⁹ Miller. *Training Soprano Voices*, 94.

⁷⁰ Ibid., 82.

heartbeat, the vocalist should endeavor to contrast and compliment the piano's "heartbeat" by maintaining a legato line. Additional dramatic liberties can then be implemented through dynamics and accent markings.

The piece begins with a *piano* dynamic marking, which, combined with the effect of an A-pedal in the piano, creates a sense of inner monologue that is maintained until m. 43. At this point, a change of time signature and a *più mosso* tempo marking can be said to indicate a change in Gretchen's emotions. Measure 46 begins the fifth stanza, where Gretchen first uses the word "Ich" (I) and begins describing, as outlined in chapter one, first-person account of her loneliness and pain. Klein places accents in m. 56 on the outcry "ach" (alas), in m. 58 on the word "alleine" (alone), and in mm. 59–60 on the word "wein" (weep). The accented syllables in mm. 58–60 are notated on the top note of a descending motif, evoking a sense of agony that is intensified by the accent markings. The singer may use these markings to emphasize the text and bring attention to the descending motive, and thereby help evoke the painful imagery of the text.

Arguably, the most dramatic moment in the piece occurs in mm. 90–95, on the text "Hilf, rette mich von Schmach und Tod!" (Help, rescue me from disgrace and death!). Klein places an accent in m. 90 on the word "Hilf" (help), repeats it again in m. 91 a minor second higher, and then indicates an *sf* marking on the highest note, an F₅ on the word "rette" (save). The combination of all these elements creates intense dramatic tension; however, the tension of the poetry, rise of the vocal line or musical markings must not allow the voice to strain and negatively affect vocal production. The vocalist should resist the temptation to "push" or force air in order to create a fuller sound at this dramatic moment of the piece, instead allowing for a healthy breath support and open

resonant space which will in-turn allow the rising vocal line along with the sudden dynamic markings to naturally heighten the drama of the moment.

PERFORMANCE PRACTICE

Voice Type: Mezzo-Soprano or Soprano

Skill Level: Beginner to Intermediate

Performance Time: 3:10

Klein's "Ach neige, du Schmerzenreiche" is best suited for a beginning soprano or mezzo-soprano singer who is learning how to appropriately depict a character in music. The range, tessitura, and setting of the text all work to enable a younger singer to generate an appropriate dramatization and healthy performance.

The tessitura of Klein's composition sits between B₄ and D₅. Although the majority of this range is considered "middle" voice for a soprano, the tessitura does enter the mezzo-soprano passaggio, the point at which the mezzo-soprano register changes from lower-middle to upper-middle.⁷¹ A mezzo's lower-middle break is around B_{b4},⁷² which makes navigating the tessitura of the piece more difficult for a mezzo-soprano voice. However, the narrow tessitura of the melodic line will challenge the vocal restraint of the singer while also allowing the text to be of central focus.

Because the narrow range of the piece spans less than an octave, a young singer will easily be able to tackle the notes on the page without extending into extremes of her vocal range. The high F₅ in m. 63 and m. 92 are not sustained notes, nor are they high in

⁷¹ Ware, *Basics of Vocal Pedagogy*, 121.

⁷² Ibid., 122.

the soprano or mezzo-soprano range and for this reason should not pose a vocal problem for the singer.

The phrasing and pacing of the melodic line is also suited to a less experienced singer who does not have the endurance to sing long phrases or sustained notes. Klein's use of rests between punctuation marks in the poetry allows for more frequent breaths, an important factor for a less experienced singer. Additionally, Klein's use of rests between stanzas of poetry is also favorable to a young singer who can use these pauses not only for breath but also dramatically, as a chance to adjust to the emotion of the upcoming stanza.

Although the piano accompaniment provides an excellent backdrop for the drama of the poetry, the melody line is rarely doubled in the piano, leaving the singer to animate the text on her own. Because of the lack of doubling, Klein's setting will challenge an inexperienced singer's intonation and grasp of melody. In addition to intonation, the greatest task of this piece will be the drama. The brief repetitions of text will test the singer's ability to bring new meaning to recurring ideas. Overall, the muted range of the melodic line will allow the singer a chance to bring emphasis to the diction while the wide range of dynamics and musical markings will provide guidance to the fluctuating emotions of the character. Klein's "Ach neige, du Schmerzenreiche!" is an excellent exercise of characterization and diction for a young mezzo-soprano singer.

**CHAPTER 6: “Zwinger” from *Szene aus Faust*, Op. 9, H. IX, No. 1 (1835)
CARL JOHANN LOEWE (1796–1869)**

Title: “Zwinger” from *Szene aus Faust*, Op. 9, H. IX, No. 1

Date of composition: 1835–36

Original date/place of publication: Leipzig: Hoffmeister, 1836

Voice Type: Mezzo-Soprano

Skill Level: Beginner to Intermediate

Loewe, Johann Carl Gottfried. "Ach Neige, Du Schmerzenreiche." In *Szene aus Faust: Op. 9 Heft 9 No. 1*, 34–36. Leipzig: Breitkopf and Härtel, 1904.

Scene aus „Faust“:

„Ach neige, du Schmerzenreiche!“

Goethe.

Op. 9 H. IX Nr. 1.

Componirt 1835 oder 36, erschienen 1836.

Zwinger.

In der Mauerhöhle ein Andachtsbild der Mater dolorosa, Blumenkrüge davor.

1 Adagio. Stanza 1 (Gretchen steckt frische Blumen in die Krüge.)

Nr. 13. (Die Orgel im fernen Dom begleitet den Gesang.)
p sanft getragen

Ach nei - ge, du Schmerzen -

4 Stanza 2

rei - che, deingnädig Ant - litz mei - ner Noth! Das Schwert im Herzen, mit tausend

8 Stanza 3

Schmerzen blickst auf zu dei - nes Soh - nes Tod. Zum Va - ter

11

blickst du, und Seuf - zer schickst du hin - auf um sein' und dei - ne

V. A. 1811.

14 **Stanza 4**

Noth. Wer füh - let, wie wüh - let der Schmerz mir im Ge - bein?

17 Was mein ar - mes Herz hier ban - get, was es zit - tert, was ver - lan - get, -

19 **Stanza 5**
cresc.

weisst nur du, - nur du al - lein! Wo - hin ich im - mer

22 *cresc.* *p*

ge - he, wie weh, wie weh, wie we - he wird mir im Bu - sen - hier! Ich

24 *cresc.*

bin ach kaum al - lei - ne, ich wein', ich wein', ich wei - ne, das Herz zerbricht in -

V. A. 1811.

27 **Stanza 6** *affettuoso*

mir. Die Scherben in mei - nem Fenster be - thaut' ich mit Thrä - nen, ach! als

piano

con F.

30 **Stanza 7**

ich am frü - hen Morgen dir die - se Blu - men brach. Schien hell in mei - ne

32

Kammer die Son - ne - früh her - auf, sass ich in al - lem Jam - mer in

35 **Stanza 8** *forte* *dimin.*

mei - nem Bett schon auf. Hilf! ret - te mich! ret - te mich von Schmach und Tod! Ach

cresc. forte *dimin.*

(Die Kirchthüre öffnet ————— schliesst sich.)

38 *piano*

nei - ge, du Schmerzen - rei - che, dein Antlitz gnä - dig, gnä - dig mei - ner Noth!

piano

V.A. 1811.

BACKGROUND

Title: “Zwinger” from *Szene aus Faust*, Op. 9, H. IX, No. 1

Date of composition: 1835–36

Original date/place of publication: Leipzig: Hoffmeister, 1836

Admired by his contemporaries like Schubert and Schumann, Johann Gottfried Carl Loewe (1796–1869) is a significant contributor to the world of German Lieder. Sometimes called the “North German Schubert,”⁷³ Loewe’s composed roughly 350 Lieder and 200 ballads, rivaling Schubert’s compositional output. Scholars credit Loewe’s taste for the dramatic to his family influences; he was raised listening to a great number of fairy tales and ballads. Loewe’s first ballads were published in 1824, and his compositional career continued over the next twenty years. It is during this time period that Loewe set the poetry of Goethe.⁷⁴

Loewe set approximately 30 of Goethe’s poems;⁷⁵ “Zwinger” is from *Szene aus Faust* Op. 9, H. IX, No. 1. “Zwinger” was composed in approximately 1835, thirteen years after his setting of “Meine ruh ist hin.” In comparing “Zwinger” to “Meine ruh ist hin,” author Hsiao-Yun Kung states:

Als ein Dramatiker hat Loewe eine konkrete Vorstellung für die Inszenierung der dichterischen Figuren...Gretchen wird in diesem Lied

⁷³ James Deaville, “A Multitude of Voices: the Lied at Mid Century,” in *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 147.

⁷⁴ Ibid.

⁷⁵ *Groves Music Online*, s.v. “Lied,” by Norbert Boker-Heil, et al. <http://www.oxfordmusiconline.com.ezproxy.uky.edu/>.

mit einer Altstimme dargestellt, wodurch die tiefere Lage dazu beiträgt, die dramatische Kraft zu intensivieren.⁷⁶

(As a playwright, Loewe has a concrete opinion for the staging of poetic figures ... Gretchen is depicted in this song by an alto voice, which gives it a deeper position, intensifies the dramatic power)⁷⁷

Composer Martin Plüddemann, who stated “his musicianship always achieved the same heights to which the poet rose,” praised Loewe’s attention to the text.⁷⁸ Loewe is said to have “worked within the stanzaic formal design of poetry while satisfying the dramatic requirements of the narrative;”⁷⁹ this dedication to the dramatic elements of poetry is exemplified in “Zwinger.”

⁷⁶ Hsiao-Yun Kung, “Carl Loewes Goethe-Vertonungen eine Analyse ausgewählter Lieder,” in *Vergleich mit der Berliner Liederschule und Franz Schubert* (Marburg: Tectum, 2003), 93, <http://catalog.hathitrust.org/api/volumes/oclc/52746638.html>.

⁷⁷ Wolfgang Walther, Horst Kopleck, and Helen Galloway, *Langenscheidt Standard German Dictionary: German-English, English-German* (Berlin: Langenscheidt, 2011).

⁷⁸ Deaville, “A Multitude of Voices,” 147.

⁷⁹ *Ibid.*, 148.

INVESTIGATION

MUSIC

Key: G minor (with prominent modulation to Db major)

Range: (optional G₃) Ab₃–F₅

Tessitura: B₄–D₅

Tempi: Adagio

Time Signature: common-time

Dynamics and articulations: mostly *piano*, *forte* is the highest marking (some *crescendos*)

Length in measures: 42

The greatest challenge of this piece is its wide range and general tessitura. Sitting in what Clifton Ware refers to as the *zona di passaggio*,⁸⁰ the piece can prove difficult for the singer to navigate, especially because of the many repeated notes in the *zona di passaggio*, on a D₅ or Db₅. Because the *passaggio* in this piece is often approached by stepwise motion, the transition between registers is made easier for the singer. A stepwise approach to a difficult register zone allows the singer to better regulate the breath and navigate through the necessary vowel modifications. Nevertheless, the vocalist should consult with her teacher in order to avoid overcompensation of excessive breath pressure or muscle tension while navigating the leaps and extensions within the *passaggio* range.

Loewe's use of chromaticism and dynamics will be another challenge for the singer. The second and third stanzas contain chromatic climbing phrases, while the fifth, sixth, and seventh stanzas incorporate an abundance of repeated notes. For the singer, this

⁸⁰ Ware, *Basics of Vocal Pedagogy*, 121.

requires a great deal of precision and stamina. The chromatic climbs (mm. 9–10 and mm. 13–14) are written in quarter notes, and are easily made heavy both dramatically and vocally. The chromatic quarter-note climb of the melody joins the piano's existing quarter note tempo and creates a sensation of a stretch or *rubato* without actually changing tempo. It is important that this moment dramatically emulates a feeling of stillness, an idea of “calm before the storm” for the character. However, this calm effect of the melodic motion cannot be reflected in the energy of the breath support, which needs to remain active.

Additional musical trouble spots include the leaps in mm. 19–20, which are made slightly easier by the placement of the words, “nur” and “du.” The beginning consonants in these words [n] and [d] are nasal and voiced consonants respectively, and will help the singer with precision of pitch. In m. 20, the singer encounters more challenging leaps on the word “du.” Written in Db major, these leaps between supertonic and dominant are in search for the tonic, imitating Gretchen's search for an answer from Mary.

The gentle *pianissimo* atmosphere of the scene is maintained throughout the piece with subtle dynamic changes. The accent markings are very much text driven as seen in mm. 21–23 on the words, “Wohin ich immer gehe, wie weh, wie weh, wie wehe,” with accents on the emphasized syllable of “gehe” and “wehe,” to give text more weight and intention, while the *staccato* on the repeated “weh” mimics Gretchen's breathless sobs. The *staccato* markings result in short spasm-like diction as a means to illustrate Gretchen's weeping and distracted thought process.

TEXT

Loewe remains true to Goethe's text, with no repetitions or changes. Time between stanzas varies, as either an eighth rest or a quarter rest, with the exception of the transition between stanzas five and six (m. 27), and stanzas seven and eight (mm. 35–36). Here Loewe creates a pause of two and a half beats, the longest break of text in the piece. The singer should ensure that the short moments of rest within the piece are prepared and approached without gasping for air, while these long moments of rest will allow for a chance to recharge and set up a good breath. If a full breath is established at the beginning of the stanza with the *appoggio* technique, it will positively influence the following breaths and aid in quick replenishment. *Appoggio* is a technique in which the breath sustains the natural inspiratory position of the abdominal muscles. Richard Miller explains, "By maintaining the position of inspiration, the traverse abdominals, the internal oblique, the external oblique, and, to a lesser extent, the rectus abdominals accomplish the *appoggio*; tonic, dynamic muscle contact permits immediate renewal of the inspiratory gesture."⁸¹

In general, the range of the piece allows for clarity of text. Vowel modification will be minimal, with the exception of some narrowing in the *passaggio*. However, this narrowing through the register change is for resonance and should not affect the clarity of the text negatively. Loewe's use of accents as a means to bring an importance to the words, also coincides with the consonants and vowels of the text. Often, the repeated notes are written on vocalized consonants, [v] [w] [z] aiding the singer in clarity and an almost onomatopoeic representation of the poetry.

⁸¹ Miller, *Training Soprano Voices*, 41.

The lowest note is an optional G₃ on the final word “Noth” [no:t] (mm. 41–42). This final vowel [o] is quite closed and will aid the singer in placement, avoiding a guttural, open sound. The second lowest written note is on the first syllable of the word “allein” (alone) [ʔa.ˈla:en] in m. 20. It is written as an Ab₃ on the [a] vowel, and because of the tongue’s natural low placement, it will possibly be more problematic than the final low G. The tongue placement should remain forward so as not to fall back and create a dark [ɑ] vowel, which can result in an unsupported chest sound that lacks resonance. In contrast, the highest note F₅, is placed on four different vowels: [a:e] (meinem in mm. 28 and 32), [y] (frühen m. 30), [a] (allem in m. 34), and [ɛ] (rette in m. 37). The only significant troublesome vowel amongst the three is [y], which is a narrow/front vowel, and in the top of the range can lead to tension if it is not modified. The singer must be careful not to drop the tongue back, this can be achieved by opening the jaw slightly and lowering the tongue just a little, thereby increasing the resonant space and modifying to more of an [oe] vowel.

DRAMA

The drama of the piece is created with clear written instructions, text painting, and use of dynamics. It is evident that Loewe intended “Zwinger” to be a dramatic work, there are numerous of Goethe’s original stage directions included in the text; the opening and closing of the church doors, as well as stage directions for Gretchen to place the flowers in the alcove of the statue of Mary.

Before the piece begins, Loewe uses Goethe’s instructions to set the scene: “in der Mauerhöhle ein Andachtsbild der Mater Dolorosa Blumenkrüge davor”, which translates

to “in the indented wall, hangs a devotional picture of the Mater Dolorosa with a flower pitcher before her.” The music begins in G minor, the stage markings “Die Orgel im fernen Dom begleitet den Gesang” translates to “the organ from a distant cathedral accompanies the singing.” As the vocal line begins, Loewe directs that Gretchen is placing the flowers in the niche of the statue of Mary, “Gretchen steckt frische Blumen in die Krüge,” and the piano marking is *sanft getragen* (softly sustained).

Drama and atmosphere are also established through chromaticism and harmonies. Loewe’s use of the chromatic ascending motion, as in mm. 9–10 and again in mm. 13–14 creates tension and is a fine example of text painting. The text here is “blickst auf zu deines Sohnes Tod” which translates to “you gaze upwards to your son’s death.” Loewe sets these words on an upward climb, one of the first examples of text painting in the piece. In fact, Loewe utilizes a great deal of text painting, including a half-step upward motion to mimic the natural rise of the voice in the question (mm. 15–16) “Wer fühlet, wie wühlet, Der Schmerz mir im Gebein?” (Who can feel, how sinister, the pain eats my very bones). Written-out ornamental turns in mm. 28, 30, 32, and 34 portray momentarily escaped, unrestrained sobs. It is important that the singer understands, recognize, and use these musical moments as a means to personify Gretchen and her emotions. Loewe creates a sense of stillness in the piece through the use of a considerable number of repeated notes, as seen in the fifth, sixth and seventh stanzas. It is important that the singer not rush these repeated notes, but instead let the sound blossom on each note, bringing to light the eerie calm in the absence of melodic motion.

Loewe’s intelligent use of rest can mimic this calm sensation, as seen in the pause between stanzas five and six (m. 27). This is a turning point in the text; Gretchen has

been weeping and it is in this pivotal moment that she turns her focus to the flowers, and in vain attempts to find happiness in the blooms. Loewe indicates this transformation through a change in tonality and long pause in the vocal line. Perhaps through this long pause, Loewe is looking to emulate a change of emotion and longer thought process.

In contrast, the spacing between stanzas can also create a sense of urgency. This is particularly evident in the space between the fourth and fifth stanza (m. 21) as Gretchen begins a first-person account of her suffering. Similarly, in mm. 37–38 there is no rest between “Schmach und Tod” (pain and death) and the next line of the stanza “Ach Neige” (Ah lean down). Here, Gretchen cries desperately for help, and the continuing melodic line returns to her initial prayer, as though this is all one thought for her. Both singer and accompanist need to be aware of such instances where the melodic motion can modify the written flow of the poetry.

Loewe’s use of dynamics also helps explore Gretchen’s emotional changes. The short use of *crescendos* in m. 9 on the text “zu deines Sohnes Tod” ([gaze upwards] at your dead son), in mm. 13–14 on the text “um sein’ und deine Noth” (his and your misery), in mm. 21–22 on the text “Wohin ich immer gehe” (wherever I go always) and m. 25 on the text “ich wein’, ich wein’,” (I weep, I weep) create an increased, build and release of tension. These moments in the poetry are either related to Mary and God (m. 9 and mm. 13–14) or to Gretchen’s personal pain (mm. 21–22 and m. 25), and the *crescendos* will help the singer illuminate the powerful emotions of the poetry. The singer should be wary not to push or force the air in attempt to *crescendo*, but instead allow the rising melody line (mm. 9, and m. 13), the staccato markings (mm. 21–22) and

the accent markings (m. 25) to help facilitate the breath energy and thereby create a *crescendo*.

PERFORMANCE PRACTICE

Voice Type: Mezzo-Soprano

Skill Level: Beginner to Intermediate

Performance Time: 4.20

The tessitura and general range of the Loewe's "Zwinger" make it most appropriate for a mezzo-soprano voice, as the lowest notes of the piece (G₃ and Ab₃) will be difficult for the soprano voice to sing well. One of the biggest difficulties for the mezzo-soprano or soprano voice will be in the tessitura and substantial amount of *passaggio* singing. Although not terribly difficult harmonically, "Zwinger" provides a number of vocal challenges and would be an excellent exercise in sustained singing and dramatization for a beginner or intermediate singer.

Included among the challenges of this piece, are the large leaps, as seen in stanza four (mm. 19–20). The many repeated notes in the *zona di passaggio*, and the dynamic markings will require a vocalist to understand and rehearse sound projection without excess breath and "pushing." Another possible challenge lies in the long phrases, and the minimal moments of pause for the singer. The long phrases will command a great deal of intelligent breath management.

The absence of sustained notes leads to the understanding that the text is of the utmost importance, and it must therefore be performed with a particular attention to

clarity of consonants. Text painting is frequent throughout the piece as exemplified in the chromatic ascending motion of mm. 9–10 in imitation of the “upward gaze” of which Gretchen is speaking. Loewe’s sensitivity to the text is also evident in his use of accents throughout the piece, which aid the singer with clarity and dramatic intent.

CHAPTER 7: “Gretchen vor dem Bild der Mater Dolorosa”
From Szenen aus Goethes Faust, WoO3 (1849)
ROBERT SCHUMANN (1810–1856)

Title: “Gretchen vor dem Bild der Mater Dolorosa”

from *Szenen aus Goethes Faust*, WoO3

Date of composition: 1849, rev. 1853

Original date/place of publication: Published posth. 1858⁸²

Voice Type: Soprano

Skill Level: Intermediate to Advanced

Schumann, Robert. "Gretchen Vor Dem Bild Der Mater Dolorosa." In *Szenen aus Goethes Faust: für Soli, Chor und Orchester WoO3*, edited by Julius Stern, 14–16. Wiesbaden: Breitkopf & Härtel, 2000.

⁸² John Michael Cooper, “Faust,” *Historical Dictionary of Romantic Music* (Maryland: Scarecrow Press, 2013), 208.

Nº 2. Gretchen vor dem Bild der Mater dolorosa

Zwinger: In der Mauerhöhle ein Andachtsbild der Mater dolorosa, Blumenkrüge davor

1 Im Anfang nicht schnell, später bewegter Stanza 1

Gretchen

(Steckt frische Blumen in die Krüge) Ach nei - ge, du Schmerzensreiche, dein

PIANO

Ob. Clar. *sf*

Viola. *sf*

5 Stanza 2 *f*

Antlitz gnädig meiner Not! Das Schwert im Herzen, mit tau - send Schmerzen blickst auf zu

9 Stanza 3

dei - nes Soh - nes Tod! Zum Va - ter blickst du, und Seuf - zer schickst du

14 Stanza 4

hin - auf um sein' und dei - ne Not. Wer füh - let

18 Stanza 5

wie wüh - let der Schmerz mir im Ge - bein? Was mein ar - mes Herz hier ban - get,

22

was es zittert, was ver - lan - get, weisst nur du, nur du al - lein, weisst nur

26

Stanza 5 **Schneller**

du, nur du al - lein! Wo - hin ich im - mer ge - he, wie

30

weh, wie weh, wie we - he wird mir im Bu - sen hier! ich bin, ach, kaum al -

34

cresc. *f*

lei - ne, ich wein', ich wein', ich wei - ne, das Herz zerbricht

38

Stanza 6 **Die Viertel wie vorher**

in mir. Die Scher - ben vor mei - nem

42

Fenster be-thaut ich mit Trä - nen, ach! als ich am frü-hen Mor-gen dir die-se

47 **B** Stanza 7

Blu-men brach. Schien hell in mei - ne Kammer die Son - ne früh herauf, sass ich in

52 Stanza 8
Dasselbe Tempo

al - lem Jammer in meinem Bett schon auf! hilf! rette mich von Schmach und Tod!

56 Etwas langsamer

Ach, nei - ge, du Schmerzensrei-che, dein Ant-litz

61

gnädig meiner Not!

BACKGROUND

Title: “Gretchen vor dem Bild der Mater Dolorosa”, from *Szenen aus Goethes Faust*,
WoO3

Date of composition: 1849, rev. 1853

Original date/place of publication: Published posth. 1858⁸³

Robert Schumann (1810–1856) is one of the best-known composers of the Romantic Era. Until 1839, Schumann’s work encompassed mostly pieces for the piano. It wasn’t until 1840, Schumann’s famous *Liederjahr* (year of song), when he composed works for voice. Within a year’s time, Schumann had written over 125 Lieder: more than half of his entire output for the genre.⁸⁴

“Gretchen vor dem Bild der Mater Dolorosa” comes from Part one, Scene two of Schumann’s choral work, *Szenen aus Goethes Faust*. Preceded by a love scene between Gretchen and Faust, it is one of three solos in the work. Though it is a choral work, this particular number is a soprano solo and a piano reduction of the piece offered in this investigation. The original orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two French horns, violins, violas, cello and bass. Schumann was inspired by *Faust* in 1844 during a trip to Russia, and began writing an oratorio based on the final scene of the drama. However, his work on the project quickly came to a standstill. In an 1845 letter to Mendelssohn, he explained his stagnant work ethic, and credited the poetry as his continuing inspiration, “The scene from *Faust* is resting in a drawer of my desk...I

⁸³ Cooper, “Faust,” 208.

⁸⁴ John Daverio, “Fierce Battles and Blissful Songs,” in *Robert Schumann: Herald of a New Poetic Age* (New York: Oxford University Press, 1997), 191.

was so moved by the sublime poetry...that I felt emboldened to start work on it...”⁸⁵

“Gretchen vor dem Bild der Mater Dolorosa” was one of the first three scenes added to the original transfiguration scene from 1844. The completed work was not performed until 1862, after Schumann’s death.

⁸⁵ Martin Geck, “The Dresden Years,” in *Robert Schumann: The Life and Work of a Romantic Composer* (Chicago: University of Chicago Press, 1992), 189.

INVESTIGATION

MUSIC

Key: A minor (with prominent modulations to Bb major and F major)

Range: E₄–Bb₅*

Tessitura: A₄–F₅

Tempo Indicators: *Im Anfang nicht schnell, später bewegter* (at the beginning not fast, later more flexible)

Time Signature: common-time (with shift to 6/4 in m. 41)

Dynamics and articulations: varying, many *sfz*

Length in measures: 65

“Gretchen vor dem Bild der Mater Dolorosa” is part of Schumann’s larger choral work *Szenen aus Goethes Faust, WoO3*.** Though it is a choral work, this particular number is a soprano solo. There is a piano reduction of the piece available and therefore, it is often performed separately from the choral work and fits well into a collection of Gretchen Lieder. Beginning in A minor, the piece shifts through numerous key areas; however, the changes are prepared in the piano, making them easier for the singer to navigate. In mm. 32–33, the piano sets up the key change to Bb major with a tonic chord in the right hand and an arpeggiated tonic in the left hand. Just a few measures later in mm. 39–41, the piano prepares a transition to F major. The singer will be best benefited by the middle voice in the piano’s right-hand here, which leads the voice in stepwise motion, and leading tone Bb. When the A minor key returns in mm. 56–57, the piano

* there is a misprint in the score, m. 55 shows a B₅ which should be a Bb₅

** woO stands for “Werke ohne Opuszahl” (works without opus number)

tremolos on the tonic chord, here the piano's soprano voice will help the singer with this transition. In general, Schumann often doubles the vocal line in the piano, which greatly helps the singer change smoothly through key areas and maneuver the melodic line.

The tessitura of the piece is quite wide, spanning almost an octave, and requires a vocalist who can evenly and easily use coordination of breath and resonance to transition between registers. The overall range extends into the high extremes of the voice, reaching a Bb₅ with virtually no buildup or preparation (m. 54 "rette"). The Bb₅ occurs twice within the span of two measures (mm. 54–55). Measure 55 has a misprint; the Bb₅ from the previous measure should be carried over in both voice and piano. These two measures are a challenge for the singer because the voice is exposed with minimal accompaniment underneath, and the melody line leaps from middle register to head register. Approached from below by a half-step, and preceded by an octave leap, the first Bb₅ of the piece offers no opportunity for the singer to rest. The high note is then resolved by another leap down the octave on a *fortissimo* dynamic marking. In the very next measure, the melody leaps an octave again to the Bb₅, before resolving down to the A₅. The solution to mastering these two difficult measures will be in early preparation. In m. 53, and even as early as m. 48, there are measures of rest, which the singer should use to establish a full breath. By preparing a thorough, reliable breath early on, the singer will set up a healthy breathing pattern for the upcoming high notes. It is also pertinent that the singer manages the flow of air without wasting it on the first few notes of the phrase, and ensures that the pacing won't influence a forced sound.

TEXT

With the exception of mm. 23–27 where there is a repeat of “Weisst nur du, nur du allein” (Know only you, only you alone), Schumann remains true to Goethe’s poetry. The repeats are almost identical, except that the first statement of “Weisst nur du,” sits in the passaggio, while the repeat transitions into the middle register. A narrowing of vowels, especially the [a] of [wa:est] in m. 23 will aid the singer in this transition. Nancy Estes, in her document on the Gretchen Soliloquies mentions Schumann changing of the spelling of “Not” (m. 6, 16) to “Noth”; she defends this as an archaic spelling of the word.⁸⁶

The general range of the vocal line can pose some problems with diction and resonance if the singer is not careful to modify the vowels where necessary. The word “rette” (save) [ˈrɛ.tə] in m. 54 has an open [ɛ] on a high Bb. Although the open [ɛ] vowel is favorable in this part of the range, the preceding [r] consonant could impede the line; instead, the vocalist must use the [r] as a facilitator, allowing the air and sound to continue through to the open [ɛ]. The following measure (m. 55) has yet another Bb on the word “und” (and) [ʔʊnt]; this high note is more complicated than the previous note, not only because of its place in the vocal range, but also as a consequence of the preceding note. Approached by an octave leap from the word “Schmach” (disgrace) [ʃma:x], the guttural [x] will be problematic (as it may stop the sound). The singer has two choices: either cut the [x] short, take a breath and then leap the octave to “und”, or

⁸⁶ Nancy Bliss Estes, *Selected Musical Settings of the Gretchen Soliloquies from Goethe's Faust: A Comparative Study* (Project M.M- California State University: Fullerton, 1980), 26.

connect the [x] as part of the [ʊ] vowel and continue the line of sound. Both choices are valid because the accompaniment is sparse at this moment; the singer should choose the approach that best serves her voice. It should also be noted that the word “und” is not of great importance; instead, the object of the sentence is the word “Tod” (death). The open [ʊ] of “und” should also influence the closed [o] of “Tod” to modify to a more open [ɔ] for the purpose of resonance.

The lowest note of the piece, an E₄, occurs five times throughout the piece; m. 6 “Noth” (distress); m. 17 “fühlet” (feels); m. 28 “wohin” (wherever); m. 29 “gehe” (go); m. 30 “weh” (ache). The E₄ is not exceedingly low for a soprano range, and with the exception of m. 6 “Noth” where the vowel is a closed [o], and m. 28 “wohin” where the vowel is [ɪ], all other occurrences of the low note are on a schwa [ə] vowel. This central, close/mid vowel [ə] must remain forward so as to direct the vowel towards a more forward [ø]. This technique will ensure a balance between the registers, especially because the low notes are resolved to a higher note by leap.

DRAMA

Gretchen’s prayer is the second piece of Schumann’s *Szenen aus Goethes Faust*. Schumann sets the scene by using stage instructions taken directly from Goethe’s drama: “Zwinger. In der Mauerhöhle ein Andachtsbild der Mater Dolorosa, Blumenkrüge davor” (In the wall’s niche. A devotional image of the Mater Dolorosa, a pitcher of flowers before her). As the music begins, the instructions disclose “Gretchen steckt frische Blumen in die Krüge” (Gretchen puts fresh flowers in the jar). These instructions

dramatically influence the serenity with which the performance begins; therefore, they should be included in program notes for a recital.

Schumann also uses dynamics and tempo markings to musically demonstrate Gretchen's emotional transformations. The voice has very few dynamic markings of its own, and often it is in the best interest of the singer to observe and intelligently respond to the markings in the piano. The first three measures all have *sfp* markings in the piano. This burst of volume that is quickly quieted heightens the drama and the listener's sense of tension. In the third measure, the piano has a *sfp* marking on a half note on the word "neige" (lean down). The voice on its entrance in mm. 2 - 3 should be wary not to contradict the piano's marking and crescendo on the half note of the word "neige." The [a] vowel of "neige" [na:e.gə] can blossom to the *fortissimo* and use the schwa [ə] vowel to bring the dynamic back slightly without backing off the breath support and the sound. The same technique can be used in m. 31 on the word "wehe" (woe) [ve:.ə] using the closed [e] to crescendo, and the schwa [ə] to pull back the dynamics without compromising the breath support.

Schumann's tempo markings also convey dramatic intent; *schneller* (faster) marked at the beginning of the fifth stanza in m. 27 imitates Gretchen's agitation as she begins to talk about her personal experience "wohin ich immer gehe..." (Wherever I go always). In m. 55, *etwas langsamer* (somewhat slower) begets a more melancholy atmosphere after a *ff* outburst in mm. 53-54. The written dynamic and tempo markings will help the performers convey the emotions of the poetry, while Schumann's placement of vowels on these dynamic changes will aid the performer with resonance and regulation of breath.

Schumann uses repetition, and spacing between stanzas and phrases to create dramatic effect as well. Through the text repetition in mm. 23–27, Schumann brings the relationship between Gretchen and the Virgin Mary to light; the first statement can be interpreted as a woman speaking to her deity; the second, as a mother to another mother. In m. 37–38 on the phrase “zerbricht in mir” (breaks in me), there is a written break between “zerbricht” and “in mir”; this can be interpreted as a musical representation of Gretchen’s heart breaking. In order to help convey this “breaking” effect, the half-note rest must be dutifully observed. In very much the same way, the staggered rests in m. 41–48 can be used to depict Gretchen’s sobbing and struggling for air between words because of her emotional distress.

The piece as a whole has many moments of rising and falling tension. The entrance of the second stanza (m. 6) begins on a leap into the passaggio, introducing a new emotional and dramatic idea. In a similar way, the entrance of the fifth stanza (m. 27) begins in the lower register, conveying an inner dialogue and new dramatic idea. However, the undeniable dramatic climax of the piece occurs in mm. 54–55 when Gretchen cries for help. Schumann ingeniously achieves this heightened dramatic excitement not only through pacing but also by way of exploitation of the soprano register. By eliminating any space between the seventh and eighth stanza, the exclamation “Hilf!” (Help!) is treated as an outburst or sudden passionate cry. The octave leap to the Bb₅ in mm. 54–55 is also fundamental to the drama. The singer should be cautious against a glottal forcing or thrusting of air at the high Bb₅ in an endeavor to portray distress, but instead allow the natural acoustical presence of the soprano voice in this register to add to the tension and intensity of Gretchen’s text. Though the tendency at

such a dramatic moment (in mm. 54–55) would be to slow down and suspend the emotion, Schumann’s instruction is opposite. He marks this *dasselbe tempo* (the same tempo), instructing the performers not to reduce speed but rather to keep the tempo moving forward, adding to the sense of urgency and tension.

PERFORMANCE PRACTICE

Voice Type: Soprano

Skill Level: Intermediate to Advanced

Performance Time: 4:30

Because of the many leaps, the tessitura and the pacing of “Gretchen vor dem Bild der Mater Dolorosa” the piece is best suited for an advanced soprano who will be able to handle the compositions’ vocal and dramatic demands. Schumann uses leaps of fourths, fifths, sixths and octaves frequently throughout the piece. The opening ten measures for example, present the singer with a perfect fifth downward leap (mm. 5–6), an octave leap from E₄ to E₅ (m. 6), and a diminished-seventh leap up (m. 10). For the singer, these leaps require changing registers, shifting from chest voice to head voice, and sometimes leaping into the passaggio (m. 10). Such a challenge is best suited to mature singers who know how to navigate these changes by utilizing proper breath management and resonance.

The general tessitura of the composition is extensive, and the high A₅ and Bb₅ require a powerful vocal sound to match the orchestration. Although a young voice may have the necessary range, it is the essential resonance and timbre required to fully express

Schumann's music that necessitates a more mature vocalist; this is especially true for the final ten measures of singing. The B \flat ₅ is approached twice with little to no preparation or time for a breath between. While young singers may be tempted to push or force air at the sound, experienced vocalists will know to pace themselves through this phrase, and use resonance to generate a full, resounding quality.

Only three measures after the dramatic climax, the singer is challenged yet again with a high A that is written at a *pp* dynamic (mm. 58–59). The vocalist is only given a measure and a half of rest between these tremendously demanding phrases, which will necessitate that the singer discover and understand when and where to let the voice rest. Although the doubling in the piano supports the melody, if the piece were to be performed with orchestra, only a strong mature soprano voice would have the necessary skill to cut above such a full orchestral sound. Additionally, whether performed with piano or with orchestra, the vocal demands of Schumann's composition dictate that it is most appropriate for experienced singers who can handle not only the high notes, but also the many registration and tempo constraints of the piece.

**CHAPTER 8: “Gretchen vor dem Andachtsbild der Mater dolorosa” (1878)
HUGO WOLF (1860–1903)**

Title: “Gretchen vor dem Andachtsbild der Mater Dolorosa”

Date of composition: 1878

Original date/place of publication: Musikwissenschaftlicher Verlag: Leipzig, 1936.⁸⁷

Voice Type: Soprano or Mezzo-soprano

Skill Level: Intermediate to Advanced

Wolf, Hugo. "Gretchen Vor Dem Andachtsbild Der Mater Dolorosa." *In Nachgelassene Lieder: für eine Singstimme und Klavier*, 30–34. Wien: Musikwissenschaftlicher Verlag, 1969.

⁸⁷ Hugo Wolf, Foreword to *Nachgelassene Lieder: für eine Singstimme und Klavier*. (Wien: Musikwissenschaftlicher Verlag, 1969), vi.

GRETCHEN VOR DEM ANDACHTSBILD DER MATER DOLOROSA

Aus Goethes „Faust“

Stanza 1

Waidhofen a.d. Ybbs (Hohe Wand),
am 22. August (9. September) 1878

Sehr langsam und mit der innigsten Empfindung

1 Ach nei-ge, du Schmer-zen - rei-che, dein

5 Ant-litz gnä - dig mei-ner Not!... Das Schwert im Her-zen, mit tausend Schmer-zen blickst

9 auf zu dei-nes Soh-nes Tod... Zum Va-ter blickst du, und Seuf-zer schickst du hin-

The musical score is written for voice and piano. It consists of three stanzas, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The tempo and mood are indicated as 'Sehr langsam und mit der innigsten Empfindung'. The piano part features a variety of dynamics, including *p* (piano), *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte). The vocal line is in a simple, expressive style, with lyrics in German. The piano accompaniment provides a rich harmonic and rhythmic foundation, with some passages featuring arpeggiated chords and others with more sustained textures.

13 *p* (J: J) Stanza 4
auf um sein'und dei - ne Not. Wer füh - let, wie wüh - let der

(sehr ausdrucksvoll)

f *p* *mf* etwas erregter

17 viel langsamer!
Schmerz mir im Ge - bein? — Was mein ar - mes Herz hier ban - get, was es zit - tert, was ver -

cresc. *f* viel langsamer! *pp* *p*

22
lan - get, weißt nur du, nur du al - lein!

pp

28

dim. *pp* *mf*

Stanza 5 etwas bewegter!

34 Wo - hin ich im - mer

37 ge - he, wie weh, wie weh, wie we - he wird mir im Bu - sen

41 hier! — Ich bin, ach! kaum al - lei - ne, ich wein, ich wein, ich

45 wei - ne, das Herz zer - bricht in mir. —

49 Stanza 6

Die Scher-ben vor mei-nem Fen-ster be-taut ich mit Trä-nen,

ppp *mf*

53

ach! als ich am frü-hen Mor-gen dir die-se Blu-men

p *pp*

57 Stanza 7

brach. Schien hell in mei-ne Kam-mer die Son-ne früh her-

espress. *cresc.*

61

auf, saß ich in al-lem Jam-mer in meinem Bett schon

f *f* *ff* *mf* *p* *cresc.*

BACKGROUND

Title: “Gretchen vor dem Andachtsbild der Mater dolorosa”

Date of composition: 1878

Original date/place of publication: Musikwissenschaftlicher Verlag: Leipzig, 1936⁸⁸

Hugo Wolf (1860–1903) studied music at an early age and later worked as a music critic in Vienna from 1884 to 1887. Between 1888 and 1891, Wolf composed over 200 Lieder, many of them to the poetry of Goethe. “Gretchen vor dem Andachtsbild der Mater dolorosa” comes from earlier in Wolf’s compositional career, however it was not published until 1936, well after his death.⁸⁹

Wolf’s musical output was intermittent and short-lived; however, his musicality and attention to poetry is what continues to qualify him as an outstanding composer of German Lied. Author Eric Sams summarizes Wolf’s exceptional style “the music itself has a unique quality of intimate inter-relationship with words, language, and with poetry.”⁹⁰ “Gretchen vor dem Andachtsbild der Mater dolorosa” models this powerful connection to the text and serves as a representation of Hugo Wolf’s work in German Lied.

⁸⁸ Wolf, “Foreword,” vi.

⁸⁹ Eric Sams, “Wolf as a Song Writer,” in *The Songs of Hugo Wolf* (New York, NY: Methuen, 1962), 8.

⁹⁰ *Ibid.*, 2.

INVESTIGATION

MUSIC

Key: F minor (with frequent modulations and significant tonic instability)

Range: F₄–Ab₅

Tessitura: G₄–F₅

Tempo Indicators: *Sehr langsam und mit der innigsten Empfindung* (very slowly and with the most intimate feeling), *viel langsamer* (more slowly), *etwas bewegter* (somewhat more agitated), *immer leidenschaftlicher* (more passionate)

Time Signature: common time (with shift to 6/8 in m. 15 and return in m. 34)

Dynamics and articulations: range from *p* to *ff* in vocal line (from *ppp* to *ff* in piano)

Length in measures: 86

Written in 1878,⁹¹ “Gretchen vor dem Andachtsbild der Mater Dolorosa” has a number of musical markings and accidentals that may challenge the vocalist. Though the range of the piece is not demanding, the tessitura sits largely in the passaggio, and the instability of the key areas and chromaticism of the vocal line will be significant challenges for both singer and pianist.

The piece begins in F minor with a quarter note to eighth note falling motive, which lend toward a sense of tonal instability (mm. 1–2). The tonic key is not firmly established until m. 3 on the word “neige” (incline). This tonal instability in the first four measures of the piece will challenge the singer’s musical ear. It is often difficult to determine precise key areas within the piece; however, in the midst of the unstable

⁹¹ James M Van der Laan, *Seeking Meaning for Goethe's Faust* (London: Continuum, 2007), 168.

tonality and the intense chromaticism, the melody line is doubled in the piano. Although it is often embedded within the piano's chordal texture, the vocalist can rely on the support of the piano.

Wolf uses a falling half-step motif persistently throughout the piece [Example 2].

Wolf's sigh motive most often corresponds with the natural emphasis of the text.

However, the singer should not allow the falling line of the sigh motive to come off the breath, but rather should sing through the two notes. The overall chromaticism of the piece will require the vocalist to intently understand and listen to the music's texture. In rehearsals, it may help to find and circle the vocal melody line embedded in the piano's texture.

Example 2 Hugo Wolf, "Gretchen vor dem Andachtsbild der Mater Dolorosa," mm. 17–21. Examples of falling half-step motive

The image shows a musical score for Hugo Wolf's "Gretchen vor dem Andachtsbild der Mater Dolorosa," measures 17–21. The score is in B-flat major (two flats) and 3/4 time. The vocal part is in the soprano register. The piano part is in the right hand, with the left hand providing harmonic support. Three falling half-step motives in the vocal line are circled in red: 1) measures 17–18, 2) measures 19–20, and 3) measures 20–21. The piano part features a chromatic texture with many half-step movements. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). The tempo/mood is marked "viel langsamer!" (much slower!). The lyrics are: "Schmerz mir im Ge-bein? Was mein ar-mes Herz hier han-get was es sit-tet, was ver-".

Gretchen's prayer sits mostly in the soprano passaggio. Richard Miller pinpoints this area of register change:

The upper passaggio of a light soprano voice may be exactly at F#5 or may lean toward G5, while in the heavier soprano voice it may be located on the low side of F#5, almost at F5. In large soprano voices, the lower passaggio is generally closer to E4 than to Eb4.⁹²

⁹² Miller, *Training Soprano Voices*, 23-24.

Because so much of “Gretchen” sits in the *passaggio* range for the singer, it becomes difficult to navigate vocally. With compositions that require a great deal of singing in this transition zone, the singer may sometimes need to sacrifice pure vowels for the sake of a beautiful sound. In no way should the adjustment of vowels compromise understanding of the poetry, however, there is a balance of vowel shape and clarity of sound that is important to discover in *passaggio* singing. The singer will need to narrow/close the vowels in the *zona di passaggio* and maintain a consistent flow of air and resonance.

In what is arguably the most extreme dramatic moment of the poetry (mm. 68–73) on the text “Hilf! rette mich von Schmach und Tod!” (Help! Rescue me from disgrace and death!), Wolf challenges the singer and pianist by setting the melody directly in the *passaggio*. Within these six measures, the tempo changes numerous times and the dynamics are marked *ff* with a *crescendo* in the piano. The pianist should also be sensitive to the thick chordal texture in mm. 69–71 to support the singer, and not drown them out or force them to push.

As early as mm. 3–6 Wolf’s liberal use of musical markings is clear. The singer is required to *crescendo* and *decrescendo* two times over three measures. In mm. 5–6, a *messa di voce* is marked; this technique demands an execution initiated and controlled through breath management. These markings differ from *crescendo* and *decrescendo* markings, as they are written over one sustained pitch; these markings are a useful tool to evoke emotional shifts and growth. Miller describes this musical device as “the procedure for defining dynamic refinement.”⁹³ He acknowledges the difficulty of the *messa di voce* and describes a successful execution as one “with a voice complete in its formants and in

⁹³ Miller, *Training Soprano Voices*, 153.

its chiaroscuro timbre, maintaining uniform vocal quality at all dynamic levels from pianissimo to fortissimo.”⁹⁴ Those who perform this work will face the difficulty of many dynamics changes, tempo changes and numerous musical markings. Performers will be rewarded with the opportunity to bring great emotional depth to Wolf’s setting of Gretchen’s prayer.

TEXT

Wolf sets the text to aid the singer as much as possible with dramatic intent, pronunciation and ease of sound. There is only one repeat of the poetry, on the climactic words “Hilf! rette mich von Schmach und Tod!” (mm. 68–73). With the exception of the words “und Tod,” the repeat is exact rhythmically and raised a whole step. This whole step will make a significant difference for the singer, as the sustained “Hilf” on G₅ will allow for a tall open [I] vowel, that is no longer in the *zona di passaggio*.

Wolf sets the poetry in a manner that will aid the singer with enunciation and resonance as much as possible. In m. 5, for example, the word “gnädig” (gracious) [ˈɡnɛ:diç], is an open mid/front vowel [ɛ] in the *passaggio* with a *messa di voce*, written over top. This open vowel will aid the singer in shaping the pitch and navigating through this difficult vocal register area. The same ease of vowel placement is seen in the word “Gebein” (bones) [ɡə.ˈba:en] in m. 18. The melody extends into the upper register here, on a Gb₅ to F₅ half-step “sigh” motive. The open [a] of [ɡə.ˈba:en] will allow the singer an open resonant space, beneficial in this higher range. Placing the preceding [b]

⁹⁴ Ibid.

consonant of [gə.'ba:ən] on the lower Eb will also help the singer achieve the necessary resonant space without stopping the flow of air or sound.

Troublesome areas of text are few, however the word “Schmerzenreiche” (sorrowful) [ˈʃmɛr.tsən , ra:e.çə] in m. 4 and again in m. 78, has a number of consonants on a sustained Gb₅ [ʃmɛr]. The line of sound must remain consistent and the consonants must not stop the vocal line. The best method for this is for the singer to use the [m] consonant to continue the line to the open [ɛ], or to initiate the consonants to fall slightly before the note, which will help the vowel have the most room possible in which the Gb₅ can bloom. The text may also prove troublesome on highest note of the piece (m. 46) an Ab₅ on the words, “Herz zerbricht in mir.” (Heart breaks within me) [hɛrts tsɛɐ̯.'brɪçt ʔɪn mi:ɐ̯]. The open [ɛ] of “Herz” will aid the singer with the high Ab. The [ɛ] vowel on Ab₅ may need to be modified further to a more forward, resonant vowel space such as [æ]. The consonants in this high register will be helpful in dramatization; however, they should not hinder the flow of air or stop the sound. In mm. 68–71 on the text “Hilf! rette mich von Schmach und Tod!” [hɪlf 'rɛ.tə mɪç fɔn ʃma:χ ʔɒnt to:t], the singer may need to slightly modify the open [ɪ] of “Hilf” to have the hint of a more forward [i], and the very open [ɛ] of “rette” to a more forward closed [e] for ease of transitioning through the passaggio. Narrowing through the passaggio area will help the singer navigate the transition of registers, while intelligent use of the many fricative consonants in the phrase will help convey the dramatic intensity without forcing the sound as a dramatic means.

Richard Miller explains:

A clean delivery of consonants permits both clarity of diction and continuance of tonal flow. It is accomplished when the singer recognizes that most consonants

occur quickly and crisply, with the apex of the tongue touching the inner surface of the upper front teeth....Even voiceless palatal fricatives, such as *ewig* [ç] or *ach* [χ] in German, need not cause the singer to abandon this frontal feeling.⁹⁵

Overall, the text of “Gretchen vor dem Andachtsbild der Mater Dolorosa” is set in a range that is easily accessible for the singer, and therefore there should not be many problems with shaping of vowels and enunciation of text. The melody line and accompaniment provide the singer with enough dramatic intent so that the poetry should feel instinctive and effortless.

DRAMA

In Wolf’s setting of Gretchen’s prayer, the music and melody tell an emotional story that is equally dramatic to Goethe’s poetry. The music will aid the singer in understanding and communicating to the audience the drama of the poetry. Through musical motives, dynamics and tempo markings, and spacing between stanzas, Wolf transitions flawlessly between each of Gretchen’s sensitive thoughts.

From the very first notes in the piano, Wolf introduces the falling half-step “sigh” motive that will fuel the idea of heartbreak and Gretchen’s vulnerability throughout the piece. Wolf uses this tonal instability to mimic Gretchen’s own emotional insecurity, suggesting that the piano and singer search for tonic, just as Gretchen might be searching for an answer from the Mater dolorosa. The melody enters and begins similarly with the

⁹⁵ Richard Miller, “The Quickly Occurring Consonant,” in *On the Art of Singing* (New York: Oxford University Press, 1996), 22.

falling motive on a Db₅–C₅ falling motive on “neige” (lean down). This motive can be interpreted as an expression of emotional volatility or as a depiction of Gretchen’s sighs and weeping. It is important to note that this instance of the sigh evokes sadness as well as paints the image of leaning down, as the poetry implies. The technique of text painting, is used frequently throughout the piece; in m. 39, the melody falls from an Eb₅ to D₅ on the word “wehe” (woe), and in m. 45 from Gb₅ to F₅ on the word “weine” (weep). Not every instance of the “sigh” motive is an example of text painting, however, words like “neige” (lean down), “wehe” and “weine” are given further dramatic purpose by the music matching the meaning of the word.

The chromaticism of the melody is also used as a means of text painting. For example, in mm. 5–6 on the words “gnädig meiner Not” (incline toward my distress) the melody moves down the scale in chromatic stepwise motion to suggest Mary slowly moving her gaze down towards Gretchen. The same descending motion occurs in mm. 54–55 on the text “als ich am frühen Morgen” (When in early morning); in this instance the melody opposes the text, perhaps to symbolize the setting moon, or to represent Gretchen’s sorrow, even at daybreak.

The wide range of dynamics indicated in both the piano and vocal line help shape the dramatic intent of the poetry. Softer dynamics are indicative of Gretchen’s internal thoughts and prayerful moments, whereas the louder *f* and *ff* markings reveal Gretchen’s turmoil and upset. Wolf is particular with his tempo markings, all of which serve a dramatic purpose. At the change of time signature in m. 15, the poetry turns more inward “Wer fühlet” (Who feels). The singer and pianist are instructed to perform *etwas erregter*

(somewhat excited).⁹⁶ In order to match the despair of the text, the excited tempo should be interpreted as a nervous excitement, rather than a happy one. Three measures later, in m. 18, Gretchen begins to talk about her heart, “was mein armes Herz” (what my poor heart), and the tempo is changed to *viel langsamer*⁹⁷ (much more slowly). In m. 36, Gretchen begins to describe her daily pain, “Wohin ich immer gehe” (Wherever I go always), and the tempo changes to *etwas bewegter*,⁹⁸ (somewhat more agitated), representative of the motion of her thoughts. Towards the end of the piece, (mm. 68–75) there are numerous tempo markings, *Rasch* (faster) (m. 69), *langsam* (slow) (m. 71), *immer leidenschaftlicher!*⁹⁹ (more passionate) (m. 73) and *wie zu Anfang!* (as in the beginning) (m. 76). These fluctuating tempo markings give the performers precise direction in how to appropriately dramatize the text and melody.

The spacing between the stanzas is of utmost importance in this setting. Wolf writes a piano interlude between almost every stanza of text, allowing the music to inspire the singer’s interpretation of the next section of poetry. These interludes will aid the singer in creating dramatic purpose to each new idea of the text. For example, a chromatically descending line in m. 14 represents the separation between Gretchen and the Virgin Mary. The longest interlude, twelve measures, comes between stanzas four and five (mm. 24–35). This interlude occurs prior to Gretchen’s thought process turning more inward “Wohin ich immer gehe” (Wherever I go always). The piano and voice create a dialogue, which expresses Gretchen’s emotions; the beginning of the interlude is

⁹⁶ Tom S Wotton, s.v. “etwas erregter,” *A Dictionary of Foreign Musical Terms and Handbook of Orchestral Instruments* (St. Clair Shores, MI: Scholarly Press, 1972), 77.

⁹⁷ *Ibid.*, 116.

⁹⁸ *Ibid.*, 77.

⁹⁹ *Ibid.*, 129.

a cycle of dissonant chords, which dramatically represent Gretchen's hopelessness and discomfort. In m. 30, however, Gretchen is calmed with a written-out turn in the bass. Each of the interludes between stanzas holds this kind of emotional power. It is up to the pianist to bring these sentiments to life, and for the singer to recognize and dramatically realize them. This realization combines acting and breathing to show intention. One of the biggest dramatic mistakes a singer can make is to allow the interludes between stanzas to be dead space. Unquestionably, these pauses are excellent times to rest the voice and recover: however, that recovery must also incorporate dramatic thought and intention.

The climax of Wolf's composition is in mm. 65–75 in the build to the eighth stanza and the exclamation "Hilf! rette mich von Schmach und Tod!" This is the only repeated section of text, furthering the dramatic intensity of Gretchen's outcry. Musically, this climax is indicated by the thickly voiced, climbing piano line in mm. 65–67. The resolution (mm. 76–81) is simplistic, similar to the opening exclamation of the same text. This sudden calm after the climax in m. 76 seems to imply a sense of exhaustion and relinquishing of hope from Gretchen. Although this climax and resolution is the most obvious, both musically and poetically, Wolf seems to create a prominent rise and fall of the melodic line in each stanza, giving each of the sections their own small climax and resolution.

PERFORMANCE PRACTICE

Voice Type: Soprano or Mezzo-Soprano

Skill Level: Intermediate to Advanced

Performance Time: 6.50

Because of the melody's placement in the *zona di passaggio*, the intense chromaticism of the piece, and the dramatic demands established in the tempo and dynamic changes, "Gretchen vor dem Andachtsbild der Mater dolorosa" is best suited for an advanced soprano voice.

The range of the piece does not extend into the extremes of a soprano vocal range, nor the mezzo-soprano vocal range. The challenge of the melodic line lies with its placement in the *passaggio* for both voice types. Because the tessitura is mostly in this area of register change, it is most appropriate for an advanced singer who knows how to properly navigate this zone. Under the guidance of a voice teacher, this piece could also be used as an exercise in *passaggio* work for an intermediate singer.

Upon first glance, the melody looks easy and stepwise, however, the chromaticism of the line is often unpredictable and unexpected and therefore requires a trained ear. Because the piano supports the chromaticism of the melody, an intermediate singer could use the piece as an exercise in understanding musicality and harmony.

Dramatically, Wolf's composition necessitates a mature singer who knows how to recognize and navigate the many musical representations of Gretchen's emotions. An advanced singer with experience and dramatic training will be best able to tackle the

highs and lows of emotion represented through the musical markings, the setting of poetry and the rises and falls of the melodic line.

Overall, “Gretchen vor dem Andachtsbild der Mater dolorosa” is an exceptional example of music and poetry working together to create intense emotional drama. The singer and pianist must work as a team, reacting together to the dynamics and many tempo markings in order to give meaning to Goethe’s poetry. Although best suited to an advanced singer able to maneuver the vocal trials and emotional demands of the melodic line, Wolf’s setting could also be used as a challenge for an intermediate singer looking to work on their ear training and passaggio work.

**CHAPTER 9: Gretchens Gebet” from *Lieder aus der Einsamkeit* (1965)
FREDRIC JOSEPH KROLL (1945–)**

Title: “Gretchens Gebet” from *Lieder aus der Einsamkeit*¹⁰⁰

Date of composition: 1965

Original date/place of publication: Wiesbaden: Blahak, 1977

Voice Type: Soprano

Skill Level: Advanced

Kroll, Fredric. "Gretchens Gebet." In *Lieder aus der Einsamkeit*, 9–12. Wiesbaden:
Edition 49, 1977.

¹⁰⁰ Reproduced with permission from the composer
Fredric Kroll, email message to author, March 8, 2015.

BACKGROUND

Title: “Gretchens Gebet” from *Lieder aus der Einsamkeit*

Date of composition: 1965

Original date/place of publication: Wiesbaden: Edition 49, 1977

Born in Brooklyn, New York to music educator and primary school teacher parents, Fredric Kroll (1945–) describes himself as an “almost completely unknown” composer.¹⁰¹ However, he does have several works published for the voice: two operas, *The Scarlet Letter* (1965), and *White Nights* (1980), as well as two song cycles *Lieder aus der Einsamkeit* (1966), and *Frantumi* (1969). In addition to vocal works, Kroll’s oeuvre also holds a number of instrumental works, including *Symphony in G minor* (1959), *Romance in D minor* for violin and piano (1969), and *Kerzenglut* (1970) for violoncello and piano. His true calling, however, is as a composer of vocal music.¹⁰²

A doctor in German literature from the University of Rochester, Fredric Kroll studied music and composition from a young age; his opera *The Scarlet Letter* (1965) was written at the young age of 15. Other, early, unpublished compositions include a “New Year’s Eve” song dictated to his father at the age of 8, a song in honor of his aunt Claire’s wedding anniversary, which Kroll wrote at the age of 12, and an *Alma Mater* for chorus and piano which he wrote in junior high school. On the question of whether text or the music comes first, Kroll says:

¹⁰¹ Fredric Kroll, email message to author, March 8, 2015.

¹⁰² Fredric Kroll, “biography,” *Dr. Fredric Kroll*, last modified 2014, <http://www.fredrickroll.com/bio>.

For the most part by far, my music is inspired by a text, or by a plot or a situation, which is why I've composed so little purely instrumental music... With Love Duets, [sic] I always write the music first, adding the text later. I feel that when lovers are happy together, what they say doesn't matter much, and in an opera, the music takes the place of physical contact in real life.¹⁰³

On the *Lieder aus der Einsamkeit* he says:

My first lied that I deemed worthy of performance and publication is Gretchen am Spinnrade. As with all of the *Lieder aus der Einsamkeit* except for "Zuruf," I wrote it in 1965, shortly after finishing *The Scarlet Letter*, and in fact, most of the *Lieder aus der Einsamkeit* are highly operatic, almost too much so to be considered as *Lieder*.¹⁰⁴

Frederic Kroll's setting of Gretchen's prayer is part of a song cycle, *Lieder aus der Einsamkeit* (Songs of Loneliness). It is the third piece of the set and is preceded by two other soliloquies from Goethe's *Faust*. Gretchen's spinning wheel monologue is the first song of the set, and Faust's "Was ist die Himmelsfreud in ihren Armen?" (What are the Joys of Heaven?) comes just before "Gretchens Gebet." This third piece of the set, "Gretchens Gebet," is certainly a challenge for the singer and the pianist; the piece tests the singer's vocal limitations with its challenging chromaticism, great dynamic extremes, and extensive range.

¹⁰³ Fredric Kroll, email message to author, March 12, 2015.

¹⁰⁴ Ibid.

3. Gretchens Gebet

Andante

Johann Wolfgang von Goethe

(♩ = ca. 58)

Stanza 1

Nei - ge, ach nei - ge, du Schmer - zen - rei - che, dein Ant - litz

5

mf Stanza 2

gnä - dig mei - ner Not! Das Schwert im Her - zen, mit tau - send Schmer - zen blickst du

9

mp Stanza 3

auf zu dei - nes Soh - nes Tod. Zum Va - ter blickst du, und Seuf - zer schickst du hi -

13 *mf* Stanza 4

auf umsein' und dei - ne Not! Wer füh - let, wie

17 **Più animato** (♩ = 72)

wüh - let der Schmerz mir im Ge - bein? Was mein

20

ar - mes Herz hier ban - get, was es zit - tert, was ver -

23

-lan - get, weisst nur du, weisst nur du, nur du al -

26 *p* Stanza 5

lein! Wo -

29 **Un poco più mosso** (♩ = 76) **poco rit. a tempo**

-hin ich im - mer ge - he, wie weh, wie weh, wie we - he wird mir im Bu - sen

34 **rit. a tempo**

hier! Ich bin, ach, kaum al - lei - ne, ich wein', ich wein' ich, wei - ne, das

39 **f** **p** **Stanza 6**

Herz zer - bricht in mir, das Herz zer - bricht in mir! Die Scher - ben vor mei - nem

44 **pp**

Fen - ster be - taut' ich mit Trä - nen ach, als ich am frü - hen Mor - gen dir

49 **cresc. rit. f** **Grandioso (tempo primo)**

die - se Blu - men brach Schien hell in mei - ne Kam - mer die Son - ne früh her -

The musical score is written for voice and piano. It begins with a tempo marking 'Un poco più mosso' and a quarter note equal to 76 beats. The key signature has three sharps (F#, C#, G#). The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system (measures 29-33) includes the tempo change 'poco rit.' and 'a tempo'. The second system (measures 34-38) includes 'rit.' and 'a tempo'. The third system (measures 39-43) includes dynamic markings 'f' and 'p', and is labeled 'Stanza 6'. The fourth system (measures 44-48) includes 'pp'. The fifth system (measures 49-53) includes 'cresc.', 'rit.', 'f', and 'Grandioso (tempo primo)'. The piano accompaniment features various textures, including block chords and moving lines in both hands.

54 *stentando* *portando* *tornando* *ff* *a tempo*
auf, saß ich in al-lem Jam-mer in mei-nem Bett schon auf.

59 *ritardando* *Stanza 8* *a tempo* *ff*
Hilf! Ret-temich von Schmach und

64 *rit.* *a tempo* *p*
Tod! Ret-temich von Schmach und Tod! Nei-ge, ach,

69 *diminuendo* *p*
nei-ge, du Schmer-zen-rei-che, dein Ant-litz gnä-dig, gnä-dig mei-ner

73 *rit.*
Not!

pp
Red.

INVESTIGATION

MUSIC

Key: Eb minor (with prominent modulation to C# minor)

Range: C#₄–Bb₅

Tessitura: G₄–D₅

Tempo Indicators: *Andante* (slow walking pace), *più animato* (more animated), *un poco più mosso* (a little more quickly)

Time Signature: 3/4 time (with temporary shift to 4/4 and return to 3/4)

Dynamics and articulations: range from *piano* to *fortissimo*, *grandioso* (grand) *stentando* (laboring), *tornando* (returning)¹⁰⁵

Length in measures: 76

“Gretchens Gebet” begins in Eb minor with a simple Eb minor chord in the piano introduction; however, the preceding song from the set ends in Eb minor, better preparing the singer for “Gretchens Gebet.” If the piece is to be performed separately from the song cycle, the singer will need to listen to the opening chord of the piano carefully to hear their starting pitch, as well as prepare the forward resonant space for the Eb₅ that lies directly in the *passaggio*. The bright, forward [a] vowel of “neige” will help the singer with this *passaggio* singing. The difficulty and challenges of Kroll’s setting are evident in the first eight measures. Dynamics change almost every other measure as they grow from *piano* to *mezzo piano* to *mezzo forte*; the chromaticism in the melody line begins almost immediately, as seen in mm. 2–5, “Neige, ach neige, du Schmerzenreiche, dein Antlitz

¹⁰⁵ Wotton, s.v. “Tornando,” 201.

gnädig meiner Not!” (Lean down, Ah lean down, You who are full of sorrow, Your face mercifully on my distress!), and the time signature changes from 3/4 to 4/4 before the first stanza has been completely uttered. Chromaticism as in mm. 2–5 is present throughout the piece: for example, mm. 7–8, mm. 18 - 21, and mm. 63–64. Some passages, such as the opening mm. 2–5 are limited to chromaticism between neighbor and passing tones, and may not exceedingly challenge an advanced singer. However, the more progressive chromatic passages such as mm. 63–64, will require the singer to work on their line independently of the piano, learning not to rely on the piano’s assistance with notes. Often the piano does not double the melody, or the doubling is buried deep within thickly voiced chords.

Range and tessitura are among the greatest challenges of this piece, not only does the range extend into the upper and lower extremes, but the general tessitura of the piece has almost as wide a breadth. The first, fourth, and eighth stanzas are written primarily in the *zona di passaggio* and will require the singer to narrow and modify the vowels slightly in order to successfully execute the text while maintaining beautiful and technically appropriate sound. The fifth stanza (mm. 28–42) is written in the lower part of the soprano range, reaching down to C \sharp_4 numerous times. The last few lines of the stanza however, reach through the *passaggio* and into the other extreme of the soprano range, a B \flat_5 in m. 42 on the word “zerbricht” (breaks). This large span of pitches within a few measures is highly challenging for the singer and should be approached with great pedagogical care. An evenness of tone and sound quality in both extremes of the range must be present. This requires the singer to be reliant on proper breath management and

have an understanding of vowel modification through the *passaggio* in order to maintain a smooth transition between the vocal registers.

Most interesting about Kroll's setting is the wide range of dynamics. For instance, in stanzas five and six (mm. 28–50), Klein begins with a *p* marking while the piano's line has a *crescendo* to *mp* and return to *p*. Only four measures later, both piano and voice have a long *crescendo* in mm. 39–41 (*mp* to *mf*), as Gretchen speaks of her breaking heart, "Das Herz zerbricht in mir." It can be assumed that this growing crescendo, along with the repeated text is an expression of Gretchen's growing anxiety and frustration. The *crescendo* is opposed almost immediately by a *decrescendo* in mm. 42–43 to *p* and a gradual *decrescendo* in the piano in mm. 45–48 (*p* to *pp*) shadowing Gretchen's reminiscent monologue. To demonstrate further, mm. 49–51 have a dramatic *crescendo* (*p* to *f*) that ends with the marking *grandioso* (grand). This dynamic change occurs at the end of the sixth stanza, and beginning of the seventh stanza, interestingly, as described in chapter one, the poetry in these stanzas shifts meters and seems more subdued. The contrast of pacified poetry with vibrant dynamics offers the singer interesting dramatic direction. The dynamics continue to shift as the piece moves towards its conclusion; markings of *stentando* (laboring) and *tornando* (returning) help illuminate the greater purpose of the many dynamic variances. The singer should be wary of allowing the dynamics to affect vocal production negatively. For example, in mm. 39–41, this large *crescendo* spans over three measures, and the melody moves through the soprano *passaggio*. The singer can achieve a *crescendo* in a healthy manner by using resonance rather than breath pressure to increase volume. The first two words of the phrase, "Herz" (heart) and "zerbricht" (breaks), may need to modify towards more closed vowels [e] and

[i] while the word “mir” (me) on a G[#]₅ can use the tall [I] vowel to aid vocal beauty and crescendo the sound. Most importantly, the singer and pianist must work to ensure each dynamic change is an emotional response to the poetry, not merely a measure of volume.

TEXT

Kroll’s treatment of the poetry is quite liberal, there is a significant amount of repetition and unexpected divisions between and within the stanzas. For example, the first line of poetry is fragmented in the opening mm. 2–3 as “Neige, ach neige,” (lean down, ah lean down). Repetitions of text occur in mm. 23–26 “weisst nur du, nur du allein!” (Only you can know, only you alone!), mm. 38–42 “Das Herz zerbricht in mir.” (My heart is breaking.), mm. 62–65 “rette mich von Schmach und Tod!” (Rescue me from disgrace and death!), and in m. 71–72 “gnädig” (gracious). Every recurrence is a form of emphasis. For example, the first utterance of “neige” (mm. 2–3) may be an exclamation, whereas the repetition of text could be more reminiscent of a plea. The dramatic interpretations of text repetition are up to the singer’s discretion, however, it is important that there are discernible differences between the first utterance and repetition of the text.

The phrases and stanzas are spaced in a way that challenges the singer to explore new meaning and areas of emphasis. The lack of an interlude between stanzas five and six in m. 42, for example, brings to question whether Klein was attempting to portray Gretchen’s words as one continuous chain of thought: a testament of her conflicted emotions. In contrast to the musical continuity between the fifth and sixth stanzas, the vocal division between stanzas four and five, and stanzas seven and eight are quite sizable. As discussed in Chapter one, the separation between stanzas four and five sees

the change of the poetic rhythm from the preceding tail-rhyme stanza. This moment can be described as foreboding of Gretchen's demise; in Kroll's setting the descending right hand melody in the piano (mm. 26–28) seems to mimic Gretchen's eventual mental and spiritual decline. Just as each word of the text has meaning, the longer vocal separation between sung words should be treated with dramatic intent by the singer as well. This will involve a thorough understanding of the text, which will help cultivate a personal interpretation of each musical interlude. The singer can then portray these emotional changes to the audience through facial expression, body movement, and breathing.

The range of "Gretchens Gebet" is extensive. The lowest note of the piece is a C#₄, and it occurs numerous times within mm. 29–38. Three occurrences of the low C#₄, are on schwa [ə] vowels "gehe" ['ge:.ə] (m. 30), "wehe" [ve:.ə] (m. 32), "alleine" ['a:.la:e.nə] (m. 36) and again in m. 38 on "weine" ['va:e.nə]. This can be vocally challenging for a singer. As seen on the vowel placement chart the [ə] vowel naturally falls in an open, mid-central placement of the tongue and jaw [Figure 3].¹⁰⁶ The vowel sound should be kept as forward as possible when placing the central vowel on a low note. There is inclination for the vowel to resonate further back and result in a muffled, unclear sound. The back placement is especially common when the low note is approached by leap. In contrast, the low C#₄ in m. 29 on the word "immer," and in m. 35 on the word "kaum" (barely) [ka:um], reaches the low note on a front, open vowel, and is approached by stepwise motion. This stepwise approach will aid the singer in

¹⁰⁶ Peter Ladefoged and Sandra Ferrari Disner, *Vowels and Consonants* (Malden, MA: Wiley-Blackwell, 2012), 6.

maneuvering the transition through registers and in slowly manipulating the vowel toward a higher/brighter and thus optimal resonance in the lower vocal register.

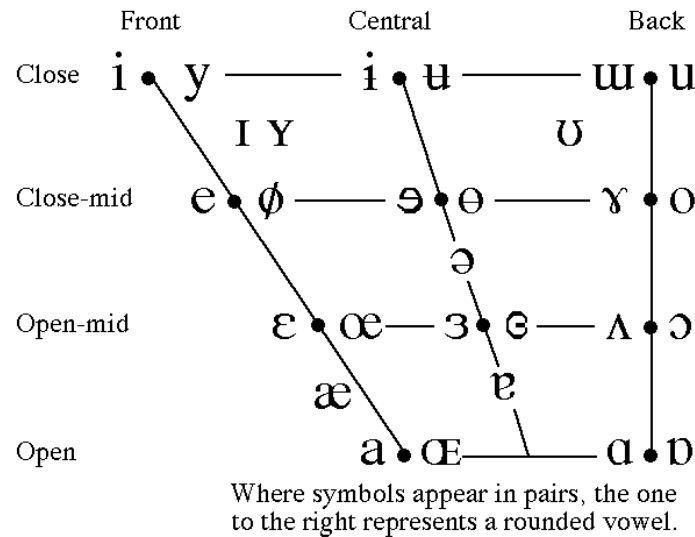


Figure 3 Vowel placement chart by Ladefoged and Disner

Looking at the vowel placement chart, the [ɪ] of “zerbricht” [tsɛ̯.ˈbrɪçt] (mm. 39–40 and mm. 41–42) is a front/central and close/mid vowel; this tall vowel will vocally aid the singer’s resonance on the high Bb₅ especially. The approach to Bb₅ in m. 42 looks notationally difficult because of the upward leap from E#₅ to Bb₅, which appears to be a double-diminished fifth, however it is the enharmonic equivalent of a perfect fourth, and should not be aurally difficult for the singer to manage once they understand the harmonic and musical intervals and harmonic relationships. To simplify the vocal leap further, the singer should place the [br] consonants on the preceding E#₅. Another example of a vowel modification which will be necessary is the [o] of “Tod” [to:t] in stanza eight (m. 64). This is a back, close/mid vowel, and at this high pitch (Bb₅), the

singer will most likely need to modify the vowel to an open/mid vowel [ɔ] in order to avoid a pressed, narrow sound.

DRAMA

Klein creates a sense of serenity in the opening of “Gretchens Gebet” by way of sparse piano accompaniment and a chromatic, descending melodic line. The piano accompaniment creates action through texture and rhythmic activity, while the melodic line uses the extremes of the vocal range for dramatic effect. In m. 7, the piano’s rhythmic activity changes to sixteenth notes, beginning with the word “Herzen” (heart), potentially signifying Gretchen’s pulsating heart. It is dramatically imperative to highlight moments when the movement of the piano line can be reflective of meaning in the text. Other such moments occur in m. 19 on the text “was mein armes Herz hier banget” (what my poor heart dreads here) when the piano begins a triplet pattern, which is indicative of Gretchen’s accelerating, anxious heart. In m. 28 at the beginning of the fifth stanza “Wohin ich immer gehe” (wherever I go always), the accelerated rhythmic pattern of the piano changes to a syncopated rhythm, giving the sense of imbalance and perhaps thereby reflecting on Gretchen’s emotional state. Another shift is found in m. 68 at the return of the A section of text, “Neige, ach neige” (lean down, ah lean down), the piano accompaniment shifts to simplistic chords and a doubled melody line, suggesting a resolution of anxiety in Gretchen’s heart.

The repetition of text is also vital to the dramatization of the poetry. For example, a repetition of the word “neige” could be interpreted as pleading or desperate, and the

reiteration of “rette mich von Schmach und Tod!” (save me from shame and death!) in mm. 61–65 could be understood as a prayerful first statement, contrasted with a forlorn repetition.

The extremes of the vocal range are also reflective of Gretchen’s emotions. Between mm. 38–42, the gradually climbing vocal line on the text “Das Herz zerbricht in mir.” (My heart is breaking.) mimics the natural rise of the voice in an agitated state. Similarly, mm. 28–38, “Wohin ich immer gehe” (wherever I go always), show a profoundly insightful moment in the poetry. This depth is reflected in the melodic line’s placement in the lower part of the singer’s range. However, the pianist must be cautious to observe the dynamic markings and balance their playing so that the dense chords of the left hand do not cover the singer.

The overall dramatic arch of the piece is created with musical devices such as leaps, dynamic, and piano accompaniment. Kroll gives each stanza its own arch and sense of new heightened emotion. For example, at the beginning of the second stanza in m. 6 the melody leaps up to a Gb₅ on the word “Schwert,” (sword), which elicits a strong sense of piercing the heart. This initial leap gives the second stanza a dramatic rise and subsequent fall and a sense of climax and resolution. The fifth stanza has the singer at a *pianissimo* dynamic in the lower chest range, which can help the singer add to the reflective quality of the poetry. The first notable climax of the piece occurs in mm. 39–42, as the melody climbs through the passaggio on a grand *crescendo*. Though it is not sustained, this climax is the first dramatic outburst we hear from Gretchen. At this highpoint of the music and text, the tempo must not slow down as the sixth stanza enters almost immediately. The second, and arguably most dramatic, climax of the piece occurs

in mm. 59–65, beginning with the climbing piano eighth and sixteenth-note chords, which lead to the most vocally challenging, climactic moment. This large span of pitches within a few measures is highly challenging for the singer. This necessitates good breath management and a great amount of vowel tracking or following of the natural progression of the vowel through different register zones. The singer need not falsify or force the dramatic intent of this pinnacle moment, the dynamics and large span of registers will demonstrate Gretchen’s feelings alone.

PERFORMANCE PRACTICE

Voice Type: Soprano

Skill Level: Advanced

Performance Time: 4.15

The opening stepwise motion of the melody gives the impression that “Gretchens Gebet” may be well suited to a beginner singer with a superior range, however, it is the combination of extensive range, sustained singing, and dramatic vocal and textual demands that make this piece challenging and therefore best suited to an advanced, soprano voice that can manage the complex musical requirements.

The climbing vocal line in mm. 39–42 and mm. 61–65 necessitates a vocalist who is capable of sustaining a full sound in the top of the range without forcing too much air at the sound. For example, in mm. 61–65 the *ff* markings combined with the tessitura can easily steer an inexperienced singer to force a louder sound by way of excess air pressure. Conversely, an advanced singer will be able to achieve dynamics and drama through an

understanding of the text, vowel tracking and modification, and by using the tempo and diction to tell the story.

The harmonic depth and thick texture of the piano chords will feel heavy underneath the singer, and though they will assist in the formation of excitement, they can also provoke the vocalist into producing a dark/back resonance. Another difficulty between piano and vocal melody is the lack of doubling; the piano rarely assists the vocal line, but when it does the support is within a chordal texture and may be difficult to pick out.

Though Kroll's setting of Gretchen's prayer is incredibly difficult, it is also tremendously effective in representing the turmoil within Gretchen's heart. This is an excellent vocal selection for a recital and an exciting part of Kroll's song cycle. If sung separately from the cycle, it would be best placed within a set of *Faust* pieces or vocal selection specifically about Gretchen. Due to its elevated drama and heightened musical portrayal of emotions, Kroll's composition would also make an excellent conclusion to a set of pieces about the toils of love.

CHAPTER 10: CONCLUSIONS AND RESEARCH LIMITATIONS

CONCLUSIONS

Many important factors play a part in appropriate music selection and performance for a singer. Vocalists must consider the range and tessitura of the piece to understand whether it will be appropriate for their voice type. Understanding the harmonic and melodic demands of the music as well as the setting of the text (which encompasses not only the poetry, but also where in the singer's range the words lie and how vowels are shaped), will aid in defining the maturity and experience needed of the singer. The dramatic demands of the poetry and the music also influence the required maturity of the singer.

Of the eight pieces presented in this document, four are best suited to a beginner or intermediate singer (Schubert, Kreutzer, Klein, and Loewe). Although each of these selections is challenging in its own right, the compositions determined best for beginner to intermediate singers will have fewer harmonic and melodic challenges, as well as more fluid setting of the text. Additionally, the selections have a narrower range, making them suitable for either a mezzo-soprano or soprano voice type. These four beginner/intermediate pieces, through detailed dynamic and stylistic markings, give the singer added guidance and perceptible dramatic choices, as demonstrated in Conradin Kreutzer's "Zwinger."

Three pieces are better suited to an intermediate to advanced singer (Arnim, Schumann, and Wolf). These three intermediate to advanced selections present more complex challenges for the singer in the form of isolated vocal lines, leaps, as well as unexpected and challenging chromaticism. Intermediate or advanced singers will also

have more experience with register transitions and vowel modification, and the complexities found in all three intermediate/advanced compositions. Although the Wolf selection could be sung by either soprano or mezzo-soprano, in the Arnim and Schumann selections, the extended range and high tessitura necessitates a soprano voice. Frederic Kroll's composition, suggested for an advanced voice, is by far the most difficult, challenging the singer with complex harmonies, sustained singing, and an extensive range.

For a singer or teacher to make an informed repertoire selection, it is necessary to understand not only the range limitations, but also the complexity of vocal and dramatic demands formulated by the piece's harmonic intricacy, the setting of the text, as well as the dynamic and stylistic markings. Using recognized pedagogical practices as well as personal teaching experience and personal performance discoveries, I discuss in this document the numerous possible vocal challenges and limitations of eight German Lieder settings of Gretchen's soliloquy "Ach neige, du Schmerzenreiche" from Goethe's *Faust*. Using this document as a guide, any singer will be able to comprehend the vocal complexities and best method by which to approach the musical and dramatic demands of these compositions.

RESEARCH LIMITATIONS

The research potential for this document was narrowed primarily by the limited availability of scores. Initial research into settings of "Ach neige, du Schmerzenreiche" yielded a total twenty results. There are numerous settings of "Ach neige, du

Schmerzenreiche” that had to be excluded because they did not fit into the scope of this document, which is limited to German Lieder.

The second volume of Max Friedländer’s *Das deutsche Lied im 18. Jahrhundert* cites nine settings, one of which is a choral work, and one is an opera.¹⁰⁷ Karl Engel’s *Zusammenstellung der Faust-Schriften* cites ten settings: those of Conradin Kreutzer and Franz Schubert (included in this document), as well as (in alphabetical order) B. von Cornelius, Moritz Hauptmann, Carl Hering (piano four hands), A. B. von Lauer, Justus Lecerf, Peter Joseph von Lindpaintner, Wilhelm Schneider, and Hans von Schwerin.¹⁰⁸ Also not included are large-scale works, settings that are intended for chorus, for solo instrument, or as part of a melodrama. Therefore, excluded from this document are the compositions by Hans Pfitzner, Antoni Radziwill, Julius Röntgen and Richard Wagner.¹⁰⁹

The setting of “Ach neige, du Schmerzenreiche” by Richard Wagner is a *Melodram*, meaning the poetic text is spoken over the piano. Wagner’s setting is part of his Op. 5 WWV 15, 7 *Kompositionen zu Goethe’s Faust* that encompasses a total of seven pieces. The first of the seven pieces is a choral setting, the next is for tenor solo, and the third through fifth piece are written for baritone. The sixth piece is a soprano solo set to Gretchen’s “Meine Ruh ist hin.” Only the last piece, “Melodram Gretchens” is written for spoken voice and piano.¹¹⁰ Although an investigation of Wagner’s work is not

¹⁰⁷ Max Friedländer, *Das deutsche Lied im 18. Jahrhundert*, Vol. 2, (Stuttgart: J.G. Gotta'sche Buchhandlung Nachfolger, 1902), 168.

¹⁰⁸ Karl Engel, *Zusammenstellung der Faust-Schriften vom 16. Jahrhundert bis Mitte 1884* (Oldenburg: A. Schwartz, 1885), 416–431.

¹⁰⁹ Richard Morris, “Ach neige, du Schmerzenreiche,” in *The LiederNet Archive*, last modified 2003, http://www.recmusic.org/Lieder/get_text.html?TextId=6440.

¹¹⁰ Richard Wagner, “Melodram Gretchens,” in *7 Kompositionen zu Goethes Faust* (San Francisco: Byron Hoyt, 2002), 22–24.

included here, it would certainly make for an interesting addition to a recital set of Gretchen pieces or selections based on the topic of prayer, God, or personal struggle.

The settings of Hans Pfitzner, Antoni Radziwill, and Julius Röntgen are all choral compositions. Hans Pfitzner's composition is a work entitled *Das dunkle Reiche – Chorphantasie* Op. 38 (The Dark Kingdom). It was written in 1929 and consists of a total eight pieces, of which "Gretchen vor der Mater Dolorosa" is the fifth.¹¹¹ Julius Röntgen's setting entitled "Zwinger" comes from his *Aus Goethe's Faust* No. 9 (1931), it is written for orchestra, organ, chorus and soloists. Although a recording of the piece is easily accessible,¹¹² a score was difficult to locate and because it is not a solo voice and piano composition, it too was excluded from this study. Prince Antoni Radziwill's setting "Scene im Zwinger" comes from his *Compositionen zu Göthe's Faust* No. 19, and is the twenty-first of a total twenty-five movements. It is not included in this document; however, the "Gretchen" movement would certainly sound wonderful as a part of a performance of Radziwill's whole choral work.

The settings of Carl Debrois van Bruyck, Edmund von Freyhold, Justus Lecerf, Louis Schlottmann, and Hans Sommer had unavailable scores. Carl Debrois van Bruyck's setting is mentioned in Volume 31 of *Musikalisches Wochenblatt* as a part of *Drei Lieder Gretchens aus Goethe's Faust*.¹¹³ The only available known score is located in Weimar, Germany and is not accessible electronically or via Interlibrary Loan (ILL). The German music magazine "Die Musik" mentions Edmund von Freyhold's setting of

¹¹¹ Hans Pfitzner, *Das Dunkle Reich: Eine Chor-Phantasie mit Orchester, Orgel, Sopran- und Bariton Solo* (Leipzig: Max Brockhaus, 1930).

¹¹² Julius Röntgen, *Aus Goethes Faust: for Orchestra, Organ, Chorus & Soloists*, Netherlands Symphony Orchestra, conducted by David Porcelijn (CPO 777311-2, 2007) CD.

¹¹³ "Neue Lieder," *Musikalisches Wochenblatt*, Vol. 31 (1900), 473.

Goethe's "Gretchen vor dem Bilde der Mater Dolorosa."¹¹⁴ However the only existing copy is also in Weimar, Germany and a copy was inaccessible.

Max Friedländer's *Das deutsche Lied im 18. Jahrhundert* and Karl Engel's *Zusammenstellung der Faust-Schriften* cite settings by Peter Cornelius, A.B von Lauer, Justus Lecerf, Peter Joseph von Lindpaintner, Hans von Schwerin, Franz Stöpel, and Max Zenger. Copies of these scores are located in Germany and were unable to be obtained electronically or through ILL. Similarly, Louis Schlottmann's setting is mentioned in Volume 8 of *Handbuch der Musikalischen Literatur* as a part of *Op. 44 Goethe'sche Dichtungen für ein Singstimme mit Pianoforte*,¹¹⁵ however, a copy was impossible to obtain. An available recording of Hans Sommer's setting of "Ach neige, du Schmerzenreiche" confirms the existence of a score, however I was unable to locate one either through World Cat or online search. The scores that could not be located or obtained will be a part of the future research for this project.

Giuseppe Verdi's Italian setting of "Ach neige, du Schmerzenreiche" is translated as "Deh, pietoso, oh Addolorata" and comes from Verdi's first set of songs published in 1838. "Deh, pietoso, oh Addolorata" is the final piece of the set, *Sei Romanze*. Written very early in Verdi's compositional career, the piece is reflective of bel canto influences like Bellini and Donizetti. Author Carol Kimball notes "The vocal material in this song likely served as derivative material for the second act finale of *Nabucco*, composed three

¹¹⁴ Adolf Göttmann, "Edmund von Freyhold," in *Die Musik* Vol. 22 (Berlin: M. Hesse, 1907), 175, <https://books.google.com/books?id=QuQaAQAAMAAJ&printsec>.

¹¹⁵ "Louis Schlottmann," in *Handbuch der Musikalischen Literatur* Vol. 8 (Leipzig, F. Hofmeister, 1881), 510, http://japanese.imslp.info/files/imglnks/usimg/1/16/IMSLP107877-PMLP207340-Handbuch_der_Musikalischen_Literatur_1881_Puricelli_to_Z.pdf.

years later.”¹¹⁶ Because Verdi’s piece does not fall into the category of German Lieder, it was excluded from this study.

Composer Leopold Lenz’s “Gretchen vor dem Marienbilde” (1833) and Moritz Hauptmann’s “Marguerite” (1820) from *Faust* are not included in this study because of time constraints. The scores were difficult to access and were received shortly before the completion of this project and therefore will remain a part of future research.

Numerous instrumental works inspired by Gretchen’s “Ach neige, du Schmerzenreiche” were discovered in my research process as well. Included among these works is a piano piece entitled “Zwei fantasiestücke für das Pianoforte,” Op. 60 by Karl Hering, a harp piece published in 1844 entitled “Gretchen vor dem Bilde der Mater dolorosa” by Elias Parish Alvars, and a series of tone sketches by Julius Weiss for piano and violin entitled *Ton-Skizzen zu Goethes Faust*. Also discovered was a 1950 orchestral setting by Mannfried Gurlitt, entitled *Vier dramatische Gesänge* intended for soprano and orchestra. These pieces do not fit into the scope of this project; nevertheless, they are an interesting discovery and would be fascinating to study further.

FUTURE RESEARCH

Eleven solo voice and piano settings had scores that could not be obtained; those of Carl Debrois van Bruyck, Peter Cornelius, Edmund von Freyhold, A.B von Lauer, Justus Lecerf, Peter Lindpaintner, Louis Schlottmann, Hans von Schwerin, Hans Sommer, Franz Stöpel, and Max Zenger. Requests through ILL for hard copies,

¹¹⁶ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard, 2006), 432-433.

microfilm, scans and photocopies were unsuccessful. The ILL cancellations were a result of inaccessibility: “No library we have identified as holding the item is able to supply.”¹¹⁷

Personal communications with libraries themselves were also ineffective.

Research of the unavailable scores as well as the uninvestigated works of Moritz Hauptmann, Leopold Lenz, and Giuseppe Verdi, along with other possible uninvestigated settings is reserved for the future. Proposed future research would involve travel to, or at a minimum, extended communication with Weimar, Germany for access to the scores.

Future research might also extend to include choral and orchestral settings of “Ach neige, du Schmerzenreiche,” including detailed investigations of the mentioned excluded settings by Mannfried Gurlitt, Hans Pfitzner, Antoni Radziwill, Julius Röntgen, and Richard Wagner. Future research would examine the required vocal demands of pieces, and explore the characterization and presentation of Gretchen’s character throughout the entire drama.

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¹¹⁷ KUK Borrowing Team, automated email messages from ILL, May 2013–March 2015.

PART II

Program Notes

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PROGRAM

from Les soirées musicales (1830-35)

La Promessa

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(1792-1868)

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Il poveretto

Chi i bei di m'adduce ancora

Stornello

Giuseppe Verdi
(1813-1901)

Etenno Amore e fè

La conocchia

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Vincenzo Bellini
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Morire

Giacomo Puccini
(1858-1924)

PROGRAM NOTES

Savanna Sokolnicki, Soprano

In a DMA Voice Recital

with Cliff Jackson

Piano

April 28th 2013

Singletary Center for the Arts, Recital Hall
7:30pm

**Note: Latecomers will be seated at intermission*

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in partial fulfillment of the requirements of the Doctor of Musical Arts degree. Savanna Sokolnicki is a student of Cynthia Lawrence.

Che bel canto!

A recital of Italian art song by notable Opera composers

The songs on this recital assemble five of the greatest Italian and “Bel Canto” opera composers of their time. Rossini, Verdi, Bellini and Donizetti as well as Puccini continue to be praised and recognized for their unparalleled contribution to the operatic world. Often overlooked however, is their immense contribution to the world of Italian art song. Each one presenting like a miniature aria, this collection of songs is not only pleasing to the ear but also allows for the singer to experience the compositional style and range of each composer. I hope you, as the listener, are able to find the similarities between song and opera as well as delight in the unique style and setting of each piece.

Gioacchino Rossini (1792–1868)

Rossini began his musical career as a singer.¹¹⁸ Praised highly for his musical ability, he began to compose and saw great success in his operatic works. However, in 1830, Rossini’s illness and probable exhaustion led him to cease his operatic compositions; his work in song conversely, had just begun.¹¹⁹ The last 40 years of Rossini’s life produced a great deal of virtuosic music for voice, *Les soirées musicales* (1830–35) is a collection of drawing room songs meant to be performed in a small setting for close friends and colleagues. Of these pieces, eight are solo pieces and four are duets; these pieces are probably Rossini’s best-known songs.¹²⁰

¹¹⁸ Kimball, “Gioacchino Rossini,” 430.

¹¹⁹ Pamela Shannon, “The Solo Songs of Gioacchino Rossini,” in *Journal of Singing*, 66 no. 4 (March 1, 2010), 409.

¹²⁰ Kimball, “Rossini,” 428.

La promessa, text by Pietro Metastasio (1698–1792) is a lively piece in which the singer teases her lover about ceasing her love. Having written 27 *opera seria* libretti and over 40 individual pieces, Metastasio’s poetry was the inspiration for many of composers including Bach, Scarlatti, Mozart and of course, Rossini.¹²¹ The composer creates laughter in the vocal line when the singer declares “not even as a joke” would she deceive her lover. The seductive Spanish bolero dance is captured in *L’invito* while *La Pastorella* is set to an alpine Waltz and proves as a charming song with a comical yodel-like quality.¹²² Rossini often contrasts the beginning of a piece with middle sections that change key, color and texture. The three pieces together can be said to tell the story of a shepherdess who begins by teasing her lover, reeling him in and then telling him about her alpine flowers, which she saves only for him.

La Promessa

Pietro Metastasio (1698–1792)

Ch'io mai vi possa lasciar d'amare,
No, nol, credete, pupille care,
Ne men per gioco v'ingannerò.

Voi sole e siete le mie faville,
E voi sarete, care pupille,
Il mio bel foco finch'io vivrò

The Promise

That I will ever be able to stop loving you
No, don't believe it, dear eyes!
Not even to joke would I deceive you about
this.

You alone are my sparks,
And you will be, dear eyes,
My beautiful fire as long as I live, ah!

¹²¹ *Grove Music Online*, s.v. "Metastasio, Pietro," by Don Neville, accessed April 14, 2013, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

¹²² Shannon, “The Solo Songs of Gioachino Rossini,” 409.

L'Invito

Carlo Pepoli, (1796–1881)

Vieni, o Ruggiero,
la tua Eloisa
da te divisa
non può restar:
alle mie lacrime
già rispondevi,
vieni, ricevi
il mio pregar.

Vieni, o bell'angelo,
vien, mio diletto,
sopra il mio petto
vieni a posar!
Senti se palpita,
se amor t'invita.
vieni, mia vita,
vieni, fammi spirar.

La Pastorella del'Alpi

Carlo Pepoli, (1796–1881)

Son bella pastorella,
che scende ogni mattino
ed offre un cestellino
di fresche frutta e fior.

Chi viene al primo albore
avrà vezzose rose
E poma rugiadose,
venite al moi gairdin,
ahu, ahu...

Chi del notturno orrore
Smarrì la buona via,
alla capanna mia
ritroverà il cammin.

Venite o passeggero,
La pastorella è qua,
Ma il fior del suo pensiero
Ad uno solo darà!
Ahu, ahu...

The Invitation

Come Ruggiero,
your Eloisa
Cannot stay
separated from you:
You've already
responded to my tears,
Come and grant
my request.

Come, beautiful angel,
come, my delight,
Here on my bosom
come to rest!
Feel my throbbing heart,
when love invites you,
Come my life, come,
make me die!

The Shepherdess of the Alps

I'm the pretty shepherdess
Coming down every morning
I offer a little basket
With fresh fruit and flowers.

Whoever comes at dawn
Will have some pretty roses
And dew sprinkled apples
Come all to my garden
Ahu, ahu ...

Whoever in night's frightness
Looses his way
At my little hut
Will find his path again.

Come, o traveller
The shepherdess is here
But her tenderest thoughts
Address to one alone!
Ahu, ahu.

Giuseppe Verdi (1813–1901)

Having written over 30 operas, Verdi is still thought of today as a respected and powerful artistic symbol of Italy¹²³. Verdi's career as a song composer is minimal; he wrote less than 25 pieces¹²⁴, the first set before the publication of his first opera in 1838, and continued to produce solo vocal work, often allowing his operatic works to influence the solo literature and vice versa. The author George Martin says of Verdi "Others have composed music more graceful, less obvious, or more beautiful; but few have equaled the sheer vitality of Verdi's music"¹²⁵.

The four Verdi pieces presented here were written in between 1842–1894, spanning most of his compositional career.¹²⁶ The first piece, *Pieta Signor*, is a simple prayer for mercy. It is interesting that such a simple, musical plea for redemption was written as one of Verdi's last works in 1894¹²⁷. *Il Poveretto*, written in 1847, is the story of a brave soldier who lost everything and is now nothing but a poor beggar. When the soldier recalls his bravery, Verdi creates a sense of rigidity in the vocal line. *Chi i bei di m'adduce ancora* (1842) is a yearning for love and youth lost. The essence of Verdi is presented in this piece; the long, legato vocal line engages in a poignant duet with the piano that exhibits Verdi's ability to tug at the audience's heartstrings. The first three pieces can be interpreted as a monologue of the beggar man, his prayer, his plea and his recollection. The fourth piece of the set steps out of the beggar's tale with a teasing folk song entitled *Stornello* (1869).

¹²³ *Grove Music Online*, s.v "Verdi, Giuseppe," by Roger Parker, accessed April 17, 2013, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

¹²⁴ Kimball, "Song," 432.

¹²⁵ Ibid.

¹²⁶ Parker, "Verdi."

¹²⁷ Ibid.

Pietà, Signor
Sacred Text

Pietà, Signor; pietà, Signor;
Del nostro error profondo;
Tu solo puoi, tu solo puoi
Levare il mal dal mondo;
Pietà, Signor.

Il poveretto
S. M. Maggioni

Passegger, che al dolce aspetto
Par che serbi un gentil cor,
Porgi un soldo al poveretto
Che da man digiuno è ancor.

Fin da quando era figliuolo
Sono stato militar
E pugnando pel mio suolo
Ho trascorso e terra e mar;

Ma or che il tempo su me pesa,
Or che forza più non ho,
Fin la terra che ho difesa,
La mia patria m'obliò.

Chi i bei di m'adduce ancora
Johann Wolfgang von Goethe
(1749–1832)

Chi i bei di m'adduce ancora,
I bei di del primo amore?
Chi m'adduce solo un'ora
di quel tempo caro al cor?

Tutta sola piango i miei guai
cerco il ben che più non torna!
Ah, i bei di chi mi ritorna,
chi quel tempo caro al cor?
Ah! chi ritorna
Ah! quel tempo caro al cor?

Have mercy, Lord

Have mercy, Lord, mercy, Lord;
For our great sin;
Only you are able, only you are able
Remove the evil of the world;
Have mercy, Lord.

The Poor Man

Passerby that has a gentle look
And seems to have a good heart,
Give this poor man a penny
Because today he hasn't had a thing to eat.

From my childhood on
I was a soldier;
Fighting for my country
I have crossed land and sea

But now that I'm burdened by years
Now that my strength is gone
Even the land that I have defended,
My homeland, has forgotten me.

Who will bring back those beautiful days

Who will bring back those beautiful days -
those days of first love?
Ah, who will bring back even just one hour
of that lovely time?

Lonely, I nourish my wound
and with constantly renewed laments,
I mourn my lost happiness.
Ah, who will bring back those beautiful
days -
that lovely time?

Stornello

Anon.

Tu dici che non m'ami... anch'io non
t'amo...
Dici non vi vuoi ben, non te ne voglio.
Dici ch'a un altro pesce hai teso l'amo.
Anch'io in altro giardin la rosa coglio.

Anco di questo vo'che ci accordiamo:
Tu fai quel che ti pare, io quel che voglio.
Son libero di me, padrone è ognuno.
Servo di tutti e non servo a nessuno.

Costanza nell'amor è una follia;
Volubile io sono e me ne vanto.
Non tremo più scontrandoti per via,
Né, quando sei lontan mi struggo in
pianto.
Come usignuol che uscì di prigionia
Tutta la notte e il dì folleggio e canto.

Folk Song

You say that you don't love me, so I don't
love you...
You say that you reject me, so I reject you.
You'll have your hook set for other fishes
So I will pick new roses in other gardens.

Let us agree about it, now, together:
You behave as you like and I'll do as you.
I'll devote myself, each one commands me,
Servant to everyone, but I serve no one.

A constant love affair is only madness
Inconstantly I live with pride and boldness
I won't be scared of you if I will meet you
I won't cry anymore if you shall leave me.

Just like a nightingale out of his cage
All night and day I'll rejoice and twitter.

Gaetano Donizetti (1797–1848)

Though in his home life, he wasn't encouraged to pursue music, Donizetti began studying composition at the young age of 9 along with pursuing studies in piano and voice.¹²⁸ In addition to becoming a profound operatic composer, Donizetti wrote over 250 songs and duets for voice and piano.¹²⁹ Much of the poetry which inspired his songs originate from opera and are composed with recitatives, while others are grouped into sets, a technique conventionalized by Rossini in his *Soirées musicales*.¹³⁰ As he did in his operatic works, Donizetti often uses harmonic shifts and changes of structure within his solo compositions.

Eterno Amore e fè, found in Donizetti's *Collezione di Conzonette*¹³¹, speaks of eternal love; the piece commences with simple, speech like statements, and develops emotionally and lyrically with the proclamation of living and dying for love. The piece is countered poetically by *La conocchia* a Neapolitan folk song about a young woman at the spinning wheel who drops her spindle whenever the man of her affection walks by so she can get a glimpse of his bending backside. Donizetti brings the comical quality of the poetry to life in the playful ornaments of the vocal line. The poetry is contrasted again in *La lontananza*, when the singer, as narrator, articulates the pain felt when love is lost. Reminiscent of Mozart's *Ach Ich Fuhls*, the piece has almost no introduction, and though presented at a faster tempo, the piano line possesses the same stark use of vertical chords.

¹²⁸ *Grove Music Online*, s.v. "Donizetti, Gaetano," by Mary Ann Smart and Julian Budden, accessed April 15, 2013, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

¹²⁹ Kimball, "Song," 430.

¹³⁰ Smart and Budden, "Donizetti."

¹³¹ *Ibid.*

Eterno Amore e fè

Anon.

Eterno Amore e fè,
ti giuro umile ai piè,
ti giuro eterna fè,
presente Iddio, ti giuro amor,
ti giuro fè, presente Iddio.

Viver, morir per te
è il solo ben che a me
dal ciel desio.

La conocchia

Canzone napoletana

Quann'a lo bello mio voglio parlare,
ca spisso me ne vene lu golio,
a la fenesta me mett'a filare,
quann'a lo bello mio voglio parlare

Quann'isso passa po' rompo lo filo,
e co'una grazia me mett'a priare
bello, peccarita, proite milo,
isso lu piglia, ed io lo sto a guardare,
e accossi me ne vao'mpilo mpilo
ah jeme!

La lontananza

Felice Romani (1788–1865)

Or ch'io sono a te rapita,
Or che tolto a me tu sei,
Con le spine di mia vita
Gli altrui fior non cangerei.

Se a soffrir è solo un core,
Quel soffrir si fa dolore,
Caro amore, caro amor!

Eternal love and faithfulness

Eternal love and faithfulness,
to you I swear humble at your feet,
to you I swear eternal faithfulness,
in the presence of God, to you I swear love,
to you I swear loyalty, in the presence of God.

To live, to die for you
is the only good
I desire from Heaven

The drop spindle

Neapolitan Folk Song

When I want to speak to the one I love,
because often I want to do that,
I sit down spinning at my window
when I want to speak to the one I love

When he passes by I break the thread a bit
and with grace begins to ask
handsome one, please get it back to me
he bends down and I stand watching him
and so is lit in me a fire (which will burn)
forever!

Distance

Now that I am taken from you,
now that you are taken from me,
the thorns of my life
I will not change for another's flowers.

If only a heart suffers,
what pain that suffering brings,
dear love. Ah! Dear love!

La zingara

La zingara! La zingara!

Fra l'erbe cosparse di rorido gelo,
coverta del solo gran manto del cielo,
mia madre esultando la vita me diè.

Fanciulla, sui greppi le capre emulai,
per ville e cittadi, cresciuta, danzai,
le dame lor palme distesero a me.

La ra la. ah! la zingara.

Io loro predissi le cose note,
ne feci dolenti, ne feci beate,
segreti conobbi di sdegno, d'amor.

La ra la. ah! la zingara.

Un giorno la mano mi porse un
donzello;
mai visto non fummi garzone piu bello:
oh! s'ei nella destra leggessimi il cor!

The Gypsy

The Gypsy! The Gypsy!

Within grasses and iced hoarfrost,
Covered only with the huge mantle of the sky,
my mother, exulting, brought me to life.

A girl, I lived with goats and was like them,
I danced through towns and cities,
And many ladies reached to me their palms.

La ra la. Ah! The Gypsy!

I told them these predictions,
Making them sad, other times blessed,
I learned secrets of disdain, of love.

La ra la. Ah! The Gypsy!

But one day, a young man reached to me his
palm:
I never had seen a boy as handsome as he:
Oh! if only he could be the fortune-teller, and
read secrets of my heart

Vincenzo Bellini (1801–1835)

Born into a musical family, it is no surprise that Bellini's musical feats began in infancy. By the age of six, the young prodigy had written his first composition, was masterfully playing the piano, as well as expanding studies in Latin, philosophy, literature and language.¹³² Having studied the theoretical aspects of singing while at the *Real Collegio di Musica* in Naples, Bellini grew to have a superior sense for vocal writing, which he masterfully applied to his many operatic and vocal works. Often referred to as *arietti* (small arias) Bellini's solo vocal works are demanding and expertly composed.¹³³

La Farfalletta, is a sweet song about capturing a little butterfly. The vocal line "flutters" upwards and paints a vocal picture of the unfolding scene. *Almen Se non poss'io*, is filled with graceful ornaments in the B section and the broken chords in the piano help illuminate the vocal line. *Vanne, o rosa fortunata*, is written much like a barcarolle, in a moderate tempo, the singer expresses envy towards the beautiful rose. *La Ricordanza*, though usually sung by a man, fits quite well in a woman's voice. It is probably the most akin to an opera aria, with words written by Carlo Pepoli (1796–1881), the same man who wrote the libretto to Bellini's *I Puritani*, the resemblance to Elvira's mad-scene aria is remarkable.¹³⁴

¹³² *Grove Music Online*, s.v. "Bellini, Vincenzo," by Mary Ann Smart, et al., accessed April 15, 2013, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

¹³³ Kimball, "Song," 427.

¹³⁴ Cliff Jackson, discussions with author, March 2013.

La Farfalletta

Farfalletta, aspetta aspetta;
non volar con tanta fretta.
Far del mal non ti vogl'io;
ferma appaga il desir mio.

Vo' baciarti e il cibo darti,
da' perigli preservarti.
Di cristallo stanza avrai
e tranquilla ognor vivrai.

L'ali aurate, screziàte,
so che Aprile t'ha ingemmate,
che sei vaga, vispa e snella,
fra tue eguali la più bella.

Ma crin d'oro ha il mio tesoro,
il fanciullo ch'amo e adoro;
E a te pari vispo e snello,
fra i suo'eguali egli è il più bello.

Vo' carpirti, ad esso offrirti;
più che rose, gigli e mirti
ti fia caro il mio fanciullo,
ed a lui sarai trastullo.

Nell'aspetto e terso petto
rose e gigli ha il mio diletto.
Vieni, scampa da' perigli,
non cercar più rose e gigli.

Almen Se non poss'io

Anon.

Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.
Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.

The Little butterfly

Little butterfly, wait, o, wait,
don't fly away so quickly.
I don't mean to harm you,
stop and fulfil my wish.

I want to kiss you and to feed you,
to save you from danger.
You shall have a crystal room
and will always live in peace.

I know that April gemmed
your golden, variegated wings,
I know you're pretty, lively and graceful,
among your equals the most beautiful.

But my beloved has golden hair,
the lad I love and adore.
And as you, he's lively and graceful,
among his equals the most beautiful.

I want to snatch and offer you to him;
dearer than roses, lilies and myrtles,
my lad will be to you
and you will be his plaything.

In his looks, in his pure bosom,
my darling has roses and lilies.
Come, escape from danger,
seek roses and lilies no more.

At least, if I am not able

At least, if I am not able
to follow my beloved,
you affections of my heart,
go with him for me.
Already near him always,
Love keeps you gathered,
and the path to him is not
an unfamiliar one for you.

Vanne, o rosa fortunata

Anon.

Vanne, o rosa fortunata,
a posar di Nice in petto
ed ognun sarà costretto
la tua sorte invidiar.

Oh, se in te potessi anch'io
transformarmi un sol momento;
non avria più bel contento
questo core a sospirar.

Ma tu inchini dispettosa,
bella rosa impallidita,
la tua fronte scolorita
dallo sdegno e dal dolor.

Bella rosa, è destinata
ad entrambi un'ugual sorte;
là trovar dobbiam la morte,
tu d'invidia ed io d'amor.

La Ricordanza

Carlo Pepoli, (1796–1881)

Era la notte, e presso di Colei
Che sola al cor mi giunse e vi sta sola,
Con quel pianger che rompe la parola,
Io pregava mercede a martir miei.

Quand' Ella, dechinando gli occhi bei,
Disse (e il membrarlo sol me, da me invola):
Ponmi al cor la tua destra, e ti consola:
Ch'io amo e te sol' amo intender dei,

Poi fatta, per amor, tremante e bianca,
In atto soävisissimo mi pose
La bella faccia sulla spalla manca.

Se dopo il dole assai più duol l'amaro;
Se per me nullo istante a quel rispose,
Ah! quant' era in quell' ora il morir caro!

Go, fortunate rose

Go, fortunate rose,
to rest at Nice's breast
and all will be forced
to envy your fate.

Oh, if I could change myself
into you, but for a moment,
my heart would long
for no greater happiness.

But you bow your head with spite,
fair faded rose,
your brow loses all colour
from disdain and pain.

Lovely rose, it is destined,
that we meet the same fate:
we shall both meet death there,
you from envy and I of love.

The Recollection

It was night, and beside Her
Who alone reached my heart and there
remains alone,
With those tears that impede words
I pleaded for pity on my anguish.

When She, lowering her lovely eyes,
Said (the mere memory of it makes my
head whirl):
"Place your hand on my heart, and be
consoled:
You should know that I love you alone",

This said from love, pale and trembling,
In the sweetest of acts she leaned
Her lovely face on my left shoulder.

Even if, after this bliss, grief was bitter,
Even if; for me, no moment matched this,
Ah! how dear was dying in that hour

Giacomo Puccini (1858–1924)

Though he is not considered a “bel canto” composer, it is difficult to present on the great Italian opera composers, without considering Puccini. Born into a musical family, Puccini began his musical studies in 1874, working particularly, with the scores of Verdi, one of his greatest “bel canto” influences.¹³⁵ Puccini did not write many songs, focusing more on his work in Opera. However, the songs he did publish are irrefutable representations of his style.

Puccini is often credited with the poetry to *Sole e Amore*, written in 1888,¹³⁶ though the truth to this story is unknown. *Sole e Amore* is a sweet, simplistic tune that evokes a sense of string music, the Paganini reference to his publisher, to whom he dedicated the piece.

Storiella d'amore, written in 1882, shortly before his first opera *Le villi* is a sweet tale of love, with soaring vocal lines that swell with the emotion of the poetry. The last piece, *Morire*, written in 1917, talks about the elements of life and death. It is very similar to the tenor aria *A te o cara* from *La rondine*, written at the same time.

¹³⁵ *Grove Music Online*, s.v. “Puccini,” by Gabriella Biagi Ravenni and Michele Girardi, accessed April 15, 2013, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

¹³⁶ *Ibid.*

Sole e amore

Anon/Puccini

Il sole allegramente batte ai tuoi vetri.
Amor Pian pian batte al tuo cuore,
E l'uno e l'altro chiama.
Il sole dice: O dormente,
Mostrati che sei bella.
Dice l'amor: Sorella,
Col tuo primo pensier pensa a chi t'ama!
Al Paganini, Giacomo Puccini

Sun and love

The sun joyfully taps at your windows;
Love very softly taps at your heart,
And they are both calling you.
The sun says: "Oh sleeper,
show yourself for you are beautiful!"
Love says: "Sister,
with your first thought think of the one
who loves you!"
To Paganini, Giacomo Puccini

Storiella d'amore

Antonio Ghislanzoni (1824–1893)

Noi leggevamo insieme un giorno per
diletto
Una gentile istoria piena di mesti amor
E senz'alcun sospetto ella sedeami a lato
Sul libro avventurato intenta il guardo e il
cor.

Noi leggevamo insieme, Ah! Ah!

L'onda dè suoi capelli il volto a me lambia
Eco alla voce mia,
Eco faceano i suoi sospir.

Gli occhi dal libro alzando
Nel suo celeste viso,
Io vidi in un sorriso
Riflesso il mio desir.

La bella mano al core strinsi di gioia
ansante...
Né più leggemmo avante...
E cadde il libro al suol.
Noi leggevamo insieme, Ah! Ah!
Un lungo, ardente bacio congiunse i labbri
aneli,
E ad ignorati cieli
L'alme spiegaro il vol.

Story of Love

We were reading together one day for
fun
A lovely story full of sad love
And without any suspicion she sat next
to me
Her eyes and heart intent on the book.

We were reading together, ah! ah!

The wave of her hair caressed my face
Her sighs were the echo
to my voice.

She look up from the book
and in her heavenly face
I saw her innocence
reflected in her smile.

I pressed her lovely hand to my heart
panting with joy..
We read no further
and the book fell to the floor.
We were reading together, ah! ah!
A long passionate kiss brought our
ardent lips together
An our souls flew
to unknown skies

Morire

Giuseppe Adami (1878–1946)

Morire? E chi la sa qual è la vita?
Questa che s'apre luminosa e schietta,
ai fascini, agli amori, alle speranze,
o quella che in rinunce s'è assopita?
È la semplicità timida e queta
che si tramanda come ammonimento,
come un segreto di virtù segreta
perché ognuno raggiunga la sua meta,
o non piuttosto il vivo balenare
di sogni nuovi sopra sogni stanchi,
e la pace travolta e l'inesausta
fede d'avere per desiderare?
Ecco io non lo so. Ma voi che siete
all'altra sponda sulla riva immensa
ove fiorisce il fiore della vita,
son certo lo saprete

To Die

To die? And who knows what is life?
Is it this one that opens, shining and
pure,
to the charms, the loves, the hopes,
or is it the one that dozed off in
renunciations?
Is the bashful and calm simplicity
that is handed down as a warning,
like a secret of a secret life
so that everyone can reach his goal,
or rather the lively flash
of new dreams over jaded dreams,
and the overwhelmed peace and the
inexhaustible
faith you need to have in order to
desire?
There, I don't know. But you who are
on the other side, on the vast shore
where the flower of life blossoms -
I am sure you know



Presents

Savanna Sokolnicki
Soprano

In a 2015 Voice Recital

with Cliff Jackson, Piano
Maris Deddens, Piano
Jerram John, Piano
Jared Wallis, Trumpet
Wanessa Campelo, Soprano
Kathryn Caton, Soprano
Jonathan Parham, Tenor
Thomas Gunther, Baritone

April 10th 2015
Singletary Center for the Arts, Recital Hall
6:00pm

**Note: Latecomers will be seated at intermission*

PROGRAM

I. *Quai Bellici Accenti* Alessandro Melani (1639-1703)

“Quai bellici accenti”
 “A guerra ti sfida”
 “Non ti fidar, no, no, ché sebben miri”
 “Torvo sguardo di bel ciglio”
 “Ma pur si vengia all’armi”
 “Lo stral si Venere”
 “Già che debole è il nemico”

Jared Wallis, Trumpet
 Cliff Jackson, Piano

II. From *Les contes d’Hoffmann* Jacques Offenbach (1819-1880)

“Barcarolle”

Wanessa Campelo, Soprano
 Cliff Jackson, Piano

III. From *2 Duets Op. 10* Gabriel Fauré (1845-1924)

“Puisqu’ici-bas toute âme”

Kathryn Caton, Soprano
 Cliff Jackson, Piano

IV. “Les Berciaux” Gabriel Fauré (1845-1924)

“Chanson D’amour”

Cliff Jackson, Piano

-INTERMISSION-

V. *Liebesleid-lieder*

1. “Life and Love”

2. “Miss Twye”

3. “A Lady with Technique & Frustrated Male”

4. “Monogamy”

5. “The Good Girl”

6. “The Garter”

7. “Chastity”

8. “To the Moon”

9. “The Sex Situation”

10. “Anecdote”

11. “Unfortunate Coincidence”

12. “Superfluous Advice”

13. “Superfluous Response”

14. “A Very Short Song”

15. “Love and Romance”

John Greer
(1954-)

Mavis Deddens, Piano
 Jerram John, Piano
 Wanessa Campelo, Soprano
 Jonathan Parham, Tenor
 Thomas Gunther, Baritone

VI. *A Sarah Binks Songbook* John Greer (1954-)

(The Sweet Songstress of Saskatchewan)

1. “Reflections while translating Heine” (Fantasia on a Theme of R. Schumann)

2. “Hi, Sooky, Ho, Sooky” (Valse Serenata)

3. “Ode to a Star” (Arioso di Camera)

4. “The Song of the Chorus” (Canzone Rustica)

5. “Elegy to a Calf” (Lamento Pastorello)

6. “Square Dance” (Hoe-down)

Cliff Jackson, Piano

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in partial fulfillment of the requirements of the Doctor of Music in Voice. Savannah Sokolnicki is a student of Prof. Cynthia Lawrence.

Alessandro Melani was one of seven children in his musically inclined family. He is known as a composer of both sacred and secular music. Melani worked as *Maestro di capella* in Orvieto and in Rome. He is also thought to have performed musical services¹³⁷ for the King of Poland in 1685. Melani wrote three published works, all collections of motets for eight to ten voices, as well as many unpublished manuscripts including eight oratorios. Melani only wrote one opera entitled *L'empio punito* (1669), uniquely credited as the first opera based on the Don Juan story.¹³⁸ *Quai Bellici Accenti* was written in 1685 while Melani was working in Rome.

¹³⁹Written for soprano, trumpet in D and basso continuo, this cantata casts the trumpet and soprano in a battling duet. The two are often trading melodies and echoing each other in their war-like calls: typical of seventeen and early eighteenth century music.¹⁴⁰

The seven movements outline the war of love; in the first piece, “*Quai bellici accenti*” the trumpet plays battle calls, while the singer imitates the trumpet’s affections. The second aria “*A guerra ti sfida*” sings of the war that is love; marked *Allegro*, the singer declares the entire poetry before the trumpet joins in, and eventually ends the piece. The third movement of the cantata is the recitative “*Non ti*

¹³⁷ Julie Anne Sadie, “10 Itinerant Musicians” in *Companion to Baroque Music* (Berkeley and Los Angeles: University of California Press, 1990), 66.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Alan Shaw, Liner Notes in *Alessandro Melani: 6 Cantate per Soprano, Strumenti e Basso Continuo*, Alessandro Stradella Consort, Danilo Prefumo, Trans., Dynamic: CDS274, 1999.

fidar,” proclaiming a warning to all: don’t trust loving eyes and an angelic face for it will soon turn into a battleground. The third aria, “Torvo sguardo,” elaborates on the menacing eyes of love. In the recitative “Ma pur si venga all’armi,” the singer tries to convince the heart to take up arms against the dangers of the war that is love. The last two arias, “Lo stral di Venere” and “Già che debole è il nemico” are the true battle cry of the cantata, an opposition to Cupid’s arrow and attempted persuasion of the weakness of love. The trumpet, however, has the last word, leaving the listener wondering who really has won the battle.

Aria “Quai bellici accenti”

Quai bellici accenti ascolti, mio core?
La tromba che senti
è tromba d’amore.

Aria “What warlike sounds ”

What warlike sounds do you hear, my heart?
The trumpet you hear
is the trumpet of love.

Aria “A guerra ti sfida”

A guerra ti sfida bellezza omicida
ch’è senza pietà, tiranna sì fiera
che vuol prigioniera la tua libertà.

Aria “Into battle are you called ”

Into battle are you called by murderous
beauty
that knows no pity, the dread tyrant
will make a prisoner of your freedom.

Recit. “Non ti fidar”

Non ti fidar, no, no,
ché sebben miri in angelico volto
un paradiso accolto,
un ciel sereno in due stellati giri,
tosto però si cangia e in un momento
divien tutto furor, tutto spavento.

Recit. “Do not trust”

Do not trust, no, no,
for though you may see in an angelic face
a paradise,
a calm sky in two starry circles,
soon will it change and instantly
become all fury and all terror.

Aria “Torvo sguardo”

Torvo sguardo di bel ciglio
presto o tardo nel periglio
sempre l’anime assorti.
Sì sdegnoso,
minaccioso,
tuona e fulmina ogni dì

Aria “A stern look”

A stern look from fair eyes
sooner or later in peril
will always set the soul.
Full of rage
and menace,
come thunder and lightning every day

Recit. "Ma pur si venga all'armi"

Ma pur si venga all'armi,
o mio cor generoso,
e per sempre goder dolce riposo
a fatica, a sudor non si risparmi.
A disvelar l'inganno
vanne, audace mio core, in te
confido!
Tu di donna infedele
scuoti il giogo crudele.
Né più si sveniranno
vittime umane al vincitor Cupido!

Aia "Lo stral di Venere"

Lo stral di Venere non ha virtù
che colga in cenere l'alme quaggiù
l'affetto vendere
e poi pretendere la servitù.

Aria "Già che debole è il nemico"

Già che debole è il nemico
all'assalto non temer;
non ti vinca, o cor pudico,
la dolcezza del piacer.
Chi d'amor soggiace all'ira
mai la pace può sperar;
pur si gode, si respira,
pur si vive senz'amor.

Recit. "But let us take up arms"

But let us take up arms,
oh my generous heart,
and to win the delight of sweet repose
let no sweat and toil be spared.
To uncover deceit,
come no, my bold heart, I trust in you!
Of a woman untrue
Shake off the cruel yoke
Let no more be lost
human victims to a victorious Cupid!

Aria "Venus' arrow"

Venus' arrow has no virtue
if it inflicts a mortal blow on souls on earth
selling affection
then demanding servitude.

Aria "The enemy is weak"

The enemy is weak
fear not the assault;
be not overcome pure heart,
by the sweetness of pleasure.
He who falls prey to love's anger
For peace may never hope;
yet man may find joy, and breath,
and still live even without love.¹⁴¹

¹⁴¹ Ibid.

From *Les contes d'Hoffmann*
“Barcarolle”

Jacques Offenbach (1819–1880)
Libretto: Jules Barbier (1825–1901)

The “Barcarolle” comes from the third act of Jaques Offenbach’s *Les contes d’Hoffmann*. With a libretto by Jules Barbier, the *opera fantastique* is based on the short stories of E.T.A. Hoffmann. The opera tells the story of the protagonist Hoffmann and the three great loves of his life. The third act encounters the woman Giulietta, a courtesan who eventually betrays and abandons Hoffmann in exchange for a diamond. The “Barcarolle” opens the third act; it is a duet between Giulietta and Hoffmann’s close friend and constant companion Nicklauss.

A barcarolle is a traditional folk piece, sung by gondoliers as they drive their boats through the canals of Venice. Maurice E. Brown and Kenneth L. Hamilton point out that “a basic feature of the barcarolle is the time signature, 6/8, with a marked lilting rhythm depicting the movement of the boat.”¹⁴² Though these folk songs were common in the 18th century, Hoffmann’s “barcarolle” is certainly the most famous, followed by Chopin’s *Barcarolle in F# op.60*.¹⁴³

The scene is traditionally set in a reception hall looking out on a canal,¹⁴⁴ with gondolas and water features on the stage. The duet talks about love, and the beauty of the night, setting the scene and atmosphere for the location and the whole of Giulietta’s act.

¹⁴² *Grove Music Online*, s.v. “Barcarolle,” by Maurice J.E. Brown and Kenneth L. Hamilton, accessed April 2, 2015, <http://www.oxfordmusiconline.com.ezproxy.uky.edu>.

¹⁴³ *Ibid.*

¹⁴⁴ Mary Dibbern, “Act III: Giulietta” in *The Tales of Hoffmann: A Performance Guide* (Hillsdale, N.Y: Pendragon Press, 2002), 76–77.

Barcarolle

Belle nuit, ô nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour
Ô, belle nuit d'amour!

Le temps fuit et sans retour
Emporte nos tendresses
Loin de cet heureux séjour
Le temps fuit sans retour
Zéphyr embrasés
Versez-nous vos caresses
Zéphyr embrasés
Donnez-nous vos baisers!

Belle nuit, ô, nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour,
Ô, belle nuit d'amour!
Ah! souris à nos ivresses!
Nuit d'amour, ô, nuit d'amour!
Ah!

From 2 Duets Op.10 (1863–73) **“Puisqu'ici-bas toute âme”**

Barcarolle

Beautiful night, o night of love
Smile upon our joys
Night much sweeter than the day
Oh, beautiful night of love!

Time flies without return
It carries away our affections
Far from this happy living
Time flies without return
Feverish breezes
Pour onto us your caresses
Feverish breezes
Give us your kisses!

Beautiful night, O night of love
Smile upon our joys
Night much sweeter than the day,
Oh, beautiful night of love!
Ah! Smile upon our joys!
Night of love, O night of love!
Ah!

Gabriel Fauré (1845–1924) **Poet: Victor Hugo (1802–1885)**

Written to an 1836 poem by Victor Hugo, “Puisqu'ici-bas toute âme” sets ten of the original twelve strophes of the poetry. Composer Ecolle Niedermeyer wrote a solo voice setting to the same text in 1864, from which Fauré derived his inspiration.¹⁴⁵ Faure intended the work for the Viardot sisters, an inspirational duo sometimes called “a Parisian Fiordiligi and Dorabella.”¹⁴⁶ Faure was only a teenager

¹⁴⁵ Graham Johnson, “Puisqu'ici-bas toute âme” in *Gabriel Faure: The Songs and Their Poets* (London: The Guildhall School of Music and Drama, 2009), 94–95.

¹⁴⁶ Ibid.

when he wrote this duet, it is a part of his Op.10, two duets of which “Puisqu’ici-bas toute âme,” is first.

The melody of “Puisqu’ici-bas toute âme” often has the voices echoing each other or falling in thirds. They sing of love; comparing it to the charming sounds of April breezes, the waves on the shore, and ultimately, plead for reciprocated love.

The duet finishes with the beautiful proclamation “My heart, of which nothing remains / If love is removed!”

Puisqu’ici-bas toute âme

Puisqu’ici-bas toute âme
Donne à quelqu’un
Sa musique, sa flamme,
Ou son parfum;

Puisqu’ici toute chose
Donne toujours
Son épine ou sa rose
A ses amours;

Puisqu’avril donne aux chênes
Un bruit charmant;
Que la nuit donne aux peines
L’oubli dormant.

Puisque, lorsqu’elle arrive
S’y reposer,
L’onde amère à la rive
Donne un baiser;

Je te donne, à cette heure,
Penché sur toi,
La chose la meilleure
Que j’ai en moi!

Reçois donc ma pensée,
Triste d’ailleurs,
Qui, comme une rosée,
T’arrive en pleurs!

As here on earth each soul

As here on earth each soul
Gives someone,
Its music, its ardour,
Or its perfume;

As all things
Will always give
Their thorns, or roses,
To those they love;

As April gives the oaks
A charming sound;
How the night gives suffering,
Drowsy oblivion.

As when they come
To settle there
The briny waves
Give the shore a kiss;

I give thee, at this hour,
Inclining over you,,
The finest things,
I have in me!

Accept then, my thoughts,
Though sad they be,
Which like drops of dew
Come to you as tears!

Reçois mes vœux sans nombre,
O mes amours!
Reçois la flamme ou l'ombre
De tous mes jours!

Mes transports pleins d'ivresses,
Pur de soupçons,
Et toutes les caresses
De mes chansons!

Mon esprit qui sans voile
Vogue au hasard,
Et qui n'a pour étoile
Que ton regard!

Reçois, mon bien céleste,
O ma beauté,
Mon cœur, dont rien ne reste,
L'amour ôté!

Accept, my countless vows,
Oh my loves!
Receive the flame or shade
Of all my days!

My wildest rapture,
Devoid of Suspensions,
And all of the caresses
Of my song.

My spirit which without sail,
Floats at random,
And has no gliding star
But the sight of thee.

Take, my celestial creature,
O, my beauty,
My heart, of which nothing remains
If love is removed!¹⁴⁷

“Les Berceaux” (1879)

Gabriel Fauré (1845–1924)
Poet: Sully Prudhomme (1839–1907)

Originally named “Le Long du quai, les grands vaisseaux,” this poem comes from Sully Prudhomme’s *Stances et poemes* from 1865.¹⁴⁸ Fauré intended this song for the mezzo-soprano, Alice Boissonnet, one of his students for whom he is thought to have had romantic feelings.¹⁴⁹ “Les Berceaux” was written in 1879; it was the beginning of a new period in the composer’s life as his music was becoming increasingly popular. The piece was written shortly after Fauré’s return from Cologne, Germany, where he visited the graves of Beethoven and Schumann, and saw two of Wagner’s operatic productions. These experiences, however, seem to have had little influence on Fauré’s

¹⁴⁷ Ibid.

¹⁴⁸ Graham Johnson, “Bachelor and Husband – The Silvestre Years” in *Gabriel Faure: The Songs and their Poets* (London: The Guildhall School of Music and Drama, 2009), 129–132.

¹⁴⁹ Ibid.

compositional technique; Graham Johnson states “he seemed to have had the ability (unlike many other French composers) to keep his own harmonic and aesthetic agenda entirely separate from that of the master of Bayreuth [Wagner].”¹⁵⁰

The swaying beauty of the melody creates imagery of the rocking boats and rocking cradles. Graham Johnson quotes Charles Kingsley for an ideal summary of “Les Berceaux”: “For men must work, and women must weep / And there’s little to earn and many to keep / Though the harbor bar be moaning.”¹⁵¹

Les Berceaux

Le long du Quai, les grands vaisseaux,
Que la houle incline en silence,
Ne prennent pas garde aux berceaux,
Que la main des femmes balance.

Mais viendra le jour des adieux,
Car il faut que les femmes pleurent,
Et que les hommes curieux
Tentent les horizons qui leurrent!

Et ce jour-là les grands vaisseaux,
Fuyant le port qui diminue,
Sentent leur masse retenue
Par l’âme des lointains berceaux.

The Cradles

Along the quay the great ships,
Listing silently with the surge,
Pay no heed to the cradles
Rocked by women’s hands.

But the day of parting will come,
For it is decreed that women shall weep,
And that men with questing spirits
Shall seek enticing horizons.

And on that day the great ships,
Leaving the dwindling harbor behind,
Shall feel their hulls held back
By the soul of the distant cradles.¹⁵²

“Chanson D’amour” (1882)

Gabriel Fauré (1845–1924)
Poet: Armand Silvestre (1837–1901)

This poem comes from Armand Silvestre’s collection entitled *Le Pays des roses*. The poetry could be considered masculine for a female voice. However,

¹⁵⁰ Ibid., 129.

¹⁵¹ Ibid., 131

¹⁵² Ibid., 130.

scholars speculate that Fauré would not have objected to a Cherubino-like performance of this piece.¹⁵³ “Chanson D’amour” is Fauré’s first employment of a madrigal style.¹⁵⁴ Fauré’s use of poetic repetition is unusual; his musical settings frequently shorten the poems instead.¹⁵⁵ “Chanson D’amour” was written in 1882, during Fauré’s “middle period.” Carol Kimball outlines the characteristics of this period as “increased use of modality, subtler harmonic touches, use of motives as linking elements, and an expressive emotional scope.”¹⁵⁶

The melody line moves quickly, surges often and is filled with breathless rests, displaying the character’s increased desire. By subtly shifting into the F major, Fauré’s clever repetition of the final line “Où mes baisers s’épuiseront” (Where my kisses shall dissolve) seems questioning at first. However, it is resolved in its repetition in the next measure, leaving the listener and singer with no doubt that this fierce love is reciprocated.

Chanson D’amour

J'aime tes yeux, j'aime ton front,
Ô ma rebelle, ô ma farouche,
J'aime tes yeux, j'aime ta bouche
Où mes baisers s'épuiseront.

J'aime ta voix, j'aime l'étrange
Grâce de tout ce que tu dis,
Ô ma rebelle, ô mon cher ange,
Mon enfer et mon paradis!

Song of Love

I love your eyes, I love your brow,
Oh my rebellious one, Oh my wild one.
I love your eyes, I love your mouth
Where my kisses shall dissolve.

I love your voice, I love the strange
Grace of all that you say,
Oh my rebellious one, Oh my dear angel,
My inferno and my paradise!

¹⁵³ Ibid., 140-141.

¹⁵⁴ Ibid.

¹⁵⁵ Jean-Michel Nectoux, “The Verlaine Years,” in *Gabriel Fauré: A Musical Life* (New York: Cambridge University Press, 1991), 171.

¹⁵⁶ Kimball, “Gabriel Fauré,” 180–83.

J'aime tout ce qui te fait belle,
De tes pieds jusqu'à tes cheveux,
Ô toi vers qui montent mes vœux,
Ô ma farouche, ô ma rebelle!

I love all that makes you beautiful
From your feet to your hair,
Oh you the object of all my desires,
Oh my fierce one, Oh my rebellious!

Liebeslied-Lieder

John Greer (1954 -)
Poetry: Dorothy Parker & others

Canadian John Greer is well known as a pianist, vocal coach and successful composer. His distinguished repertoire includes a number of vocal and choral works, including a successful children's opera entitled *The Snow Queen*. About his *Liebeslied-Lieder* Greer states: "The task of writing a modern answer to Brahms's beloved *Liebeslieder Waltzes* was an appealing and challenging one. I immediately decided to concentrate on the foibles of love and romance, whimsical, humorous and otherwise, as the German title suggests."¹⁵⁷

This collection of fifteen pieces combines a number of vocal dances drawn from "the Renaissance into the first half of the twentieth century."¹⁵⁸ First performed in Toronto in 2002, the *Liebeslied-Lieder* were brought to my attention by the composer himself. A proposed "Greeriad" performance of his songs never did take place, during his time at University of Kentucky. Nevertheless, I could not abandon Professor Greer's joyful, witty music.

1. "Life and Love" (Waltz)

Oh, life is a glorious cycle of song,
A medley of extemporanea;
And love is a thing that can never go wrong;
And I am Marie of Rumania

¹⁵⁷ John Greer, Liner Notes to *The Aldenburgh Connection: Our Own Songs*, Pieczonka (soprano), Turnbull (soprano), Whicher (mezzo), Ainsworth (tenor), Pendrotti (baritone), Ralls (piano), Ubutka (piano), Marquis 81381, 2008, Compact Disk.

¹⁵⁸ Ibid.

2. “Miss Twye” (Ragtime)

Miss Twye was soaping her breasts in the bath
When she heard behind her a meaning laugh
And to her amazement she discovered
A wicked man in the bathroom cupboard.

3. “A Lady with Technique & Frustrated Male” (Foxtrot and Charleston)

As I was letting down my hair
I met a guy who didn’t care;
He didn’t care again to-day-
I love ‘em when they get that way!

One night I met when stepping out
A gal who wasn’t thereabout;
I said ‘Hel-lo! And how are you!’
She didn’t say; so I never knew.

4. “Monogamy” (Pavane)

Accursed from their birth they be
Who seek to find monogamy,
Pursuing it from bed to bed –
I think they would be better dead.

5. “The Good Girl” (Minuet)

Words of comfort to be scratched on a mirror:
Helen of Troy had a wandering glance;
Sappho’s restriction was only the sky;
Ninon* was ever the chatter of France;
But oh, what a good girl am I!

6. “The Garter” (Schottische)

Why blush, dear girl, pray tell me why?
You need not, I can prove it:
For though your garter met my eye,
My thoughts were far above it.

7. “Chastity” (Tango)

“No, no, for my Virginity,
When I lose that”, says Rose, “I’ll die!”
“Behind the elms, last Night”, cry’d Dick,
“Rose, were you not extremely Sick?”

8. “To the Moon” (Bolero)

Oh Moon, when I look on thy beautiful face,
[Careening] along through the boundaries of space,
The thought has quite frequently come to my mind,
If ever I’ll gaze on thy glorious behind.

9. “The Sex Situation” (Polonaise)

Woman wants monogamy;
Man delights in novelty.
Love is woman’s moon and sun;
Man has other forms of fun.
Woman lives but in her lord;
Count to ten, and man is bored.
With this this gist and sum of it,
What earthly good can come of it?

10. “Anecdote” (Gavotte)

So Silent I when Love was by
He yawned and turned away;
Now Sorrow clings to my apron-stings,
I have so much to say.

11. “Unfortunate Coincidence” (Rumba)

By the time you swear you’re his,
Shivering and sighing,
And he vows his passion is
Infinite, undying –
Lady, make a note of this;
One of you us lying.

12. “Superfluous Advice” (Can-can)

Should they whisper false of you,
Never trouble to deny;
Should the words they say be true?
Weep and storm and swear they lie.

13. “Superfluous Response” (Tarantella)

We men have many faults,
Poor women have but two: -
There’s nothing good they say;
There’s nothing good they do.

14. “A Very Short Song” (Sarabande)

Once, when I was young and true,
Someone left me sad –
Broke my brittle heart in two;
And that is very bad.

Love is for unlucky folk,
Love is but a curse.
Once there was heart I broke;
And that, I think, is worse.

15. “Love and Romance” (Ländler)

With Love the need, Romance the food,
United in our solitude
For ev’ry daughter, ev’ry son
The dance goes on.

So weep and ache and storm and smart.
Rail and curse the gods above,
Then tend your broke, battered heart
And love.

A Sarah Binks Songbook (The Sweet Songstress of Saskatchewan)

John Greer (1954 -)

Poetry: Paul Gerhardt Hiebert

Written in 1988, *A Sarah Binks Songbook* is a collection of six pieces, based on the character “Sarah Binks.” Fondly called the “Sweet Songstress of Saskatchewan,” Sarah Binks was created by Paul Gerhardt Hiebert, a professor of Chemistry and poet. The fictional “Sarah” published a 1947 self-titled “Biography” in which she writes “deliberately awful poetry that nonetheless offers a nostalgic view of the pre-Depression prairie West.”¹⁵⁹ Hiebert’s Sarah Binks won the 1947 Stephen Leacock Medal for humor, and continues to be a classic character in Canadian literature.¹⁶⁰

John Greer’s passion for folk material is clearly evident in this song cycle. The comedy of the text is beautiful paired with descriptive music that perfectly tells

¹⁵⁹ Jane Leibel, “Musical Parody in John Greer’s *A Sarah Binks Songbook*,” *Journal of Singing*, Vol. 66, No. 2 (November/December 2009), 183.

¹⁶⁰ Ibid.

the story of Sarah Binks and her outlandishly hilarious experiences. I was first introduced to this cycle when studying with Prof. Greer at the University of Kentucky in 2013. The music is rhythmically and harmonically challenging for both singer and pianist; however, the end product results in an incredibly rewarding, and enjoyable, musical drama

**1. “Reflections while translating Heine”
(Fantasia on a Theme of R. Schumann)**

*You are like one flower,
So swell, so good, and clean,
I look you on and longing,
Slinks me the heart between:*

I’m a genius, I’m a genius,
What more can I desire,
I toot upon my little flute,
And twang upon my lyre;

I dabble in oil paint,
In cinnabar and ochre,
All night I am dissipated,
And play poker.

In my little book, in my little book,
I write verses,
Sometimes, they don’t rhyme –
Curses!

*Me is as if the hands I
On head yours put them should,
Praying that God you preserve,
So swell, so clean, and good.*

2. Hi, Sooky, Ho, Sooky” (Valse Serenata)

Oh I’ve heard your voice at daybreak,
Calling loud and sweet and clear;
I was hiding in the turnips
With a cricket in my ear;
A miller moth in one ear,
And a cricket in the other,
But I heard your dear voice calling

To the piglets and their mother;
Heard your own voice rising, falling,
Loud and long, and sharp and shrill,
Calling, "Sooky, Sooky Sooky!"
To the piglets on the hill;
"Hi, sooky! Ho, Sooky!
Come and get your swill!"

Oh, I've hid among the turnips,
And I've hid between the stooks,
With barley barbs all down my back,
And beetles in my boots;
But I've seen you in the dwindling,
And I've seen you in the rain,
With an armful full of kindling,
When you fell and rose again;
I've seen you plodding through the dust
And plugging through the wet,
And at night against the window blind,
I've seen your silhouette;
But "Sooky, Sooky, Sooky!"
I never can forget;
"Hi, Sooky, Ho, Sooky,
Come and get your pep!"

And oh, I think I'll hide again
For just a sight of you,
And hear your own sweet voice again
Call "Sooky, Sooky, soo,
"Hi, Sooky Ho, Sooky,
Come and get the stew, Sooky,
Come and get the goo, sooky,
Sooky Sooky, Soo!"

3. "Ode to a Star" (Arioso di Camera)

Me thought I heard the tinkling of a star,
My heart did wilt within, and wilting weeped,
And sniveling tears did splash the little stones,
And muffled sobs did make, and sobbing peeped.

With red rimmed eyes, and in this moist damp weep,
I glanced aloft, and hush, no more descried,
The tinkling star, it's tinkling it had ceased,
Resoundingly I blew my nose and sighed.

4. “The Song of the Chore” (Canzone Rustica)

I sing a song of the simple chore,
Of quitting the downy bed at four,
And chipping ice from the stable door -
Of the simple chore I sing;
To the fourty below at break of day,
To climbing up, and throwing down hay,
To cleaning out and carting away,
A paeon of praise, I bring.

Oh It's time to milk or it's time to not,
Oh, It's time for breakfast and time I got
The pot of coffee on the coffee pot -
I sing of the chore, “Hurray”!
Oh, It's time for this and it's time for that,
For mending unending, and tending the brat,
And it's time to turn in and put out the cat,
Tomorrow's another day.

5. Elegy to a Calf” (Lamento Pastorello)

Oh, calf, that gamboled by my door,
Who made me rich who now am poor,
That licked my hand with milk bespread,
Oh calf, calf! Art dead, art dead?

Oh calf, I sit and languish calf,
With somber face, I cannot laugh
Can I forget thy playful bunts?
Oh, calf, calf! That loved me once!

With mildewed optics, death like still,
My nights are damp, my days are chill,
I weep again, with doleful sniff.
Oh calf, calf! So dead, so stiff

6. "Square Dance" (Hoe-down)

Sing go for the dance,
To shuffle and prance,
Sing "Ladies do-si-do!"
And fiddles engage,
With "Bird-in-the-cage",
Sing "Eleben-left!" - Sing ho!

Give me the square,
Where harmonicas blare,
And the ladies are set for the swing--
And Squiffy Malarty
Has made up the party,
With a handkerchief tied to his wing:

Swing Olga, swing Lena,
Swing Kate and Katrina,
Swing Gudrum and Bjorg,
and Gertrude
Swing heavy, swing hearty,
Swing Squiffy Malarty,
The life of the party- and stewed!
Swing Daisy, swing Betty,
Swing Maisie, and Letty,
Swing Mirabelle, Margie and Joy,
Swing Mrs. McGinty,
Six feet and squinty,
Two hundred and twenty -
And coy.

Give me the dance,
Where the girls take a chance,
With seam and button and string,
And swing them up higher,
Before they retire -
Sing ho, heigh-ho, For the swing;
Sing ho, for the swirls,
And the breathless girls,
With the swimming delight in their eyes -
Come smaller or taller,
Take off the collar-
Sing ho, for the exercise!



PROGRAM

**SINGING GRETECHEN'S PRAYER:
THE ROLE OF VOCAL RANGE, TESSITURA, HARMONY,
TEXT AND DRAMA IN THE PERFORMANCE OF FIVE
SELECTED GERMAN SETTINGS OF GRETECHEN'S
SOLLOQUY "ACH NEIGE, DU SCHMERZENREICHE"
FROM GOETHE'S FAUST.**

Presents

Savanna Sokolnicki

In a DMA Voice Lecture Recital

with **Prof. Cliff Jackson**
Piano

Friday May 15th 2015
Niles Gallery
6:00pm

**Note: Latecomers will be seated at intermission*

"Gretchen vor dem Bild der Mater Dolorosa"
from *Szenen aus Goethes Faust*, *WoO3*

Robert Schumann (1810-1856)

"Gretchen's Bitte"
from *Szene aus Goethe's Faust*

Franz Schubert (1797-1828)
Benjamin Britten (1913-1976)

"Ach Neige, Du Schmerzenerliche"

Bettina von Arnim (1785-1859)

"Gretchen vor dem Andachtsbild der Mater Dolorosa"
Hugo Wolf (1860-1903)

"Gretchens Gebet"
from *Lieder aus der Einsamkeit*

Frederic Kroll (1945-)

For recording purposes, please hold applause until after each set/piece and have cell phones on silent. No flash photography, Thank You!

This recital is presented in partial fulfillment of the requirements of the Doctor of Music in Voice. Savanna Sokolnicki is a student of Cynthia Lawrence.

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February 3rd 2016

Dear Dr. Kroll,

I am writing to request your permission, as copyright holder, to reproduce the following musical score which will appear in a dissertation by myself, Savanna Sokolnicki, currently entitled Gretchen's Soliloquy "Ach Neige, Du Schmerzenreiche" from Goethe's *Faust*: A vocal performance analysis and set of performance guidelines for various solo voice settings" to be published by the University of Kentucky in the Spring of 2016.

I request your permission to include the following material in this and all subsequent editions of my book (including ebook).

Please note that this is a scholarly undertaking that will reach a limited and specialized academic audience.

Composer Fredric Kroll

Title of work "Gretchens Gebet" from *Lieder aus der Einsamkeit* Wiesbaden: Edition 49, 1977.

From page 9, measure 1

To page 12, measure 76

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Thank you,

Savanna Sokolnicki

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VITAE

Savanna Sokolnicki Soprano

Education

Doctor of Musical Arts	Voice Performance	C. Lawrence	University of Kentucky	2011-2015
Master of Music	Voice Performance & Lit	K. Ciesinski	Eastman School of Music	2008 -2010
Bachelor of Music	Voice Performance	R. McIver	Eastman School of Music	2004-2008
High School Degree			Holy Name of Mary S.S.	2000-2004

Work Experience

Adjunct Instructor of Voice		Belmont University	2015-present
Independent Study as Assistant Director Undergraduate Opera		University of Kentucky Cynthia Lawrence	2013
Early Childhood Music Teacher		Good Shepherd Day School University of Kentucky	2012-2014
Private Voice Lessons & Group Music Class		Musikgarten of Lexington	2010-2012
Business Manager		The Lexington Singers	2010-2012
Soprano Section Leader/Choral Conductor		Lutheran Church of the Reformation	2005-2010

Publications

“The Amateur Audition” A comprehensive guide to the audition experience for the inexperienced singer	University of Kentucky Cynthia Lawrence	2012
-written for students with little or no audition experience as a guide for entering the audition circuit		
-includes information on proper attire, structuring a CV and headshot, as well as resourceful websites and known rehearsal locations in major cities		
- used as part of undergraduate Opera Workshop class in 2012		

Awards and Achievements

Tom Getchell Scholarship – University of Kentucky
Howard Hanson Scholarship – Eastman School of Music
Toronto Kiwanis Music Festival – 1st place,
International Festival of Religious Song – Grand Prix

Related Studies and Training

5 years of pedagogical training classes. (2 undergraduate-level, 2 masters-level, 1 doctoral level)
5 years of diction training (Italian, German, French, English and Russian)
Graduate level instruction in directing and staging

Voice Teachers

Cynthia Lawrence
Dr. Dennis Bender
Katherine Ciesinski
Dr. Robert McIver

Conductors/Coaches

John Greer
John Nardolillo
Russell Miller
Benton Hess
Daryl Cooper

Directors

Stephanie Sundine
Steven Daigle
Johnathon Pape
J. Katz

Languages

English (fluent)
Polish (fluent)
French (good)
German (good)
Italian (good)
Russian (diction & Cyrillic)

Opera Performance Experience

Donna Elvira	<i>Don Giovanni</i>	Todd Queen	Opera Orvieto, Italy	2012
Juliette	<i>Roméo et Juliette</i>	Stephanie Sundine	University of Kentucky	2011
Manon	<i>Manon (scenes)</i>	Johnathon Pape	Eastman Opera Theatre	2010
Olga	<i>The Merry Widow</i>	Steven Daigle	Eastman Opera Theatre	2008
Mrs. Gobineau	<i>The Medium</i>	Johnathon Pape	Eastman Opera Theatre	2008
Helene	<i>Une Education Manqué</i>	J. Katz	Toronto Summer Opera	2006

Musical Theatre Performance Experience

Carlotta	<i>The Phantom of The Opera</i>	Richard Kagey	University of Kentucky	2012
Lily	<i>The Secret Garden</i>	Johnathon Pape	Eastman Opera Theatre	2009
Fraulein Schneider	<i>Cabaret</i>	Leah Arrington	Eastman Opera Theatre	2009

Related Performance Experience

Self	<i>Italian Art Song Recital</i>	DMA recital	University of Kentucky	2013
Soloist	<i>Messiah Sing Along</i>		ACDA	2009
Blanche	<i>Dialogues des Carmélites</i> (scene)	Johnathon Pape	Eastman Lyric Theatre	2009
Rosalinda	<i>Die Fledermaus(scene)</i>	Johnathon Pape	Eastman Lyric Theatre	2009
Soloist	<i>Messiah Sing Along</i>		ACDA	2008
Soloist	<i>Senior Recital</i>	Dr. R. McIver	Eastman School of Music	2008
Mimi	<i>La Boheme (scene)</i>	Johnathon Pape	Eastman Lyric Theatre	2008
Papagena	<i>Die Zauberflöte(scene)</i>	Steven Daigle	Opera Directing Seminar	2008
Adele	<i>Die Fledermaus (scene)</i>	Edoardo Müller	AIMS in Graz	2007
Soloist	<i>Durfle Requiem</i>	Michele Martin	Reformation Church	2007